

VOGUE

AUTUMN FORECAST

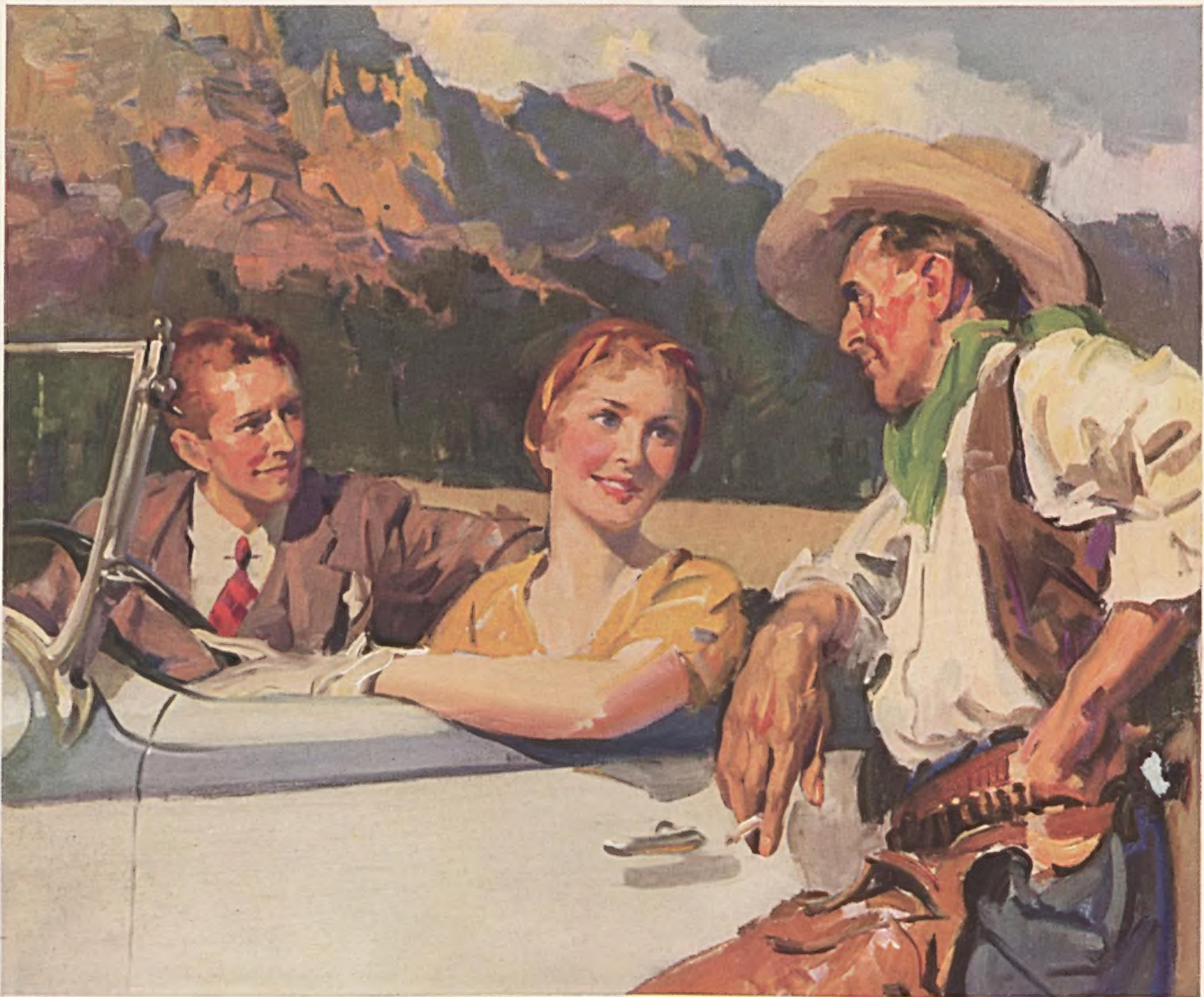


AUGUST • 1 • 1931

THE CONDE NAST PUBLICATIONS, INC.

PRICE 35 CENTS

THE EIGHT AS BUICK BUILDS IT



Come, travel the long fine road of Buick ownership

A long, smooth, carefree road, winding through the years, is the road of Buick ownership. It starts the day you take delivery of your Buick—It leads to scores of thousands of miles of glorious motoring enjoyment.

You do not have to be wealthy to travel this road. And yet many people of wealth are choosing it because it's so fine. You may make the journey in any one of Buick's four Straight Eights listing from \$1025 to \$2035.

Only those who follow the road know its joys. The thrill of masterly performance, of riding luxury, of day-in-and-day-out dependability comes with actual possession of a new Buick with its Valve-in-Head Straight Eight Engine, Silent-Shift Syncro-Mesh Transmission and Insulated Body by Fisher. But you can judge how wonderful the road must be by the great number of motorists who travel it.

Over 700,000 more men and women are driving Buicks today than any other car of Buick's price or higher.

More than 50 out of every 100 buyers of the fourteen eights in Buick's price class have chosen The Eight as Buick Builds It during the several months since its introduction.

More than eighty-eight per cent of these owners—almost nine out of every ten—have bought Buicks again and again over a long period, clinging happily to the Buick road.

It has to be a great road to attract and hold so many discriminating motorists, year after year—now, doesn't it?

We who build this car, your Buick dealer, and the great body of men and women who give Buick such decisive preference, all invite you: *Come, travel the long fine road of Buick ownership.*

The new Buick Straight Eights, in four series and four price ranges, are offered in 22 luxurious models, priced from \$1025 to \$2035, f. o. b. Flint, Michigan.

A G E N E R A L M O T O R S V A L U E



W H E N B E T T E R A U T O M O B I L E S A R E B U I L T , B U I C K W I L L B U I L D T H E M

TIFFANY & Co.

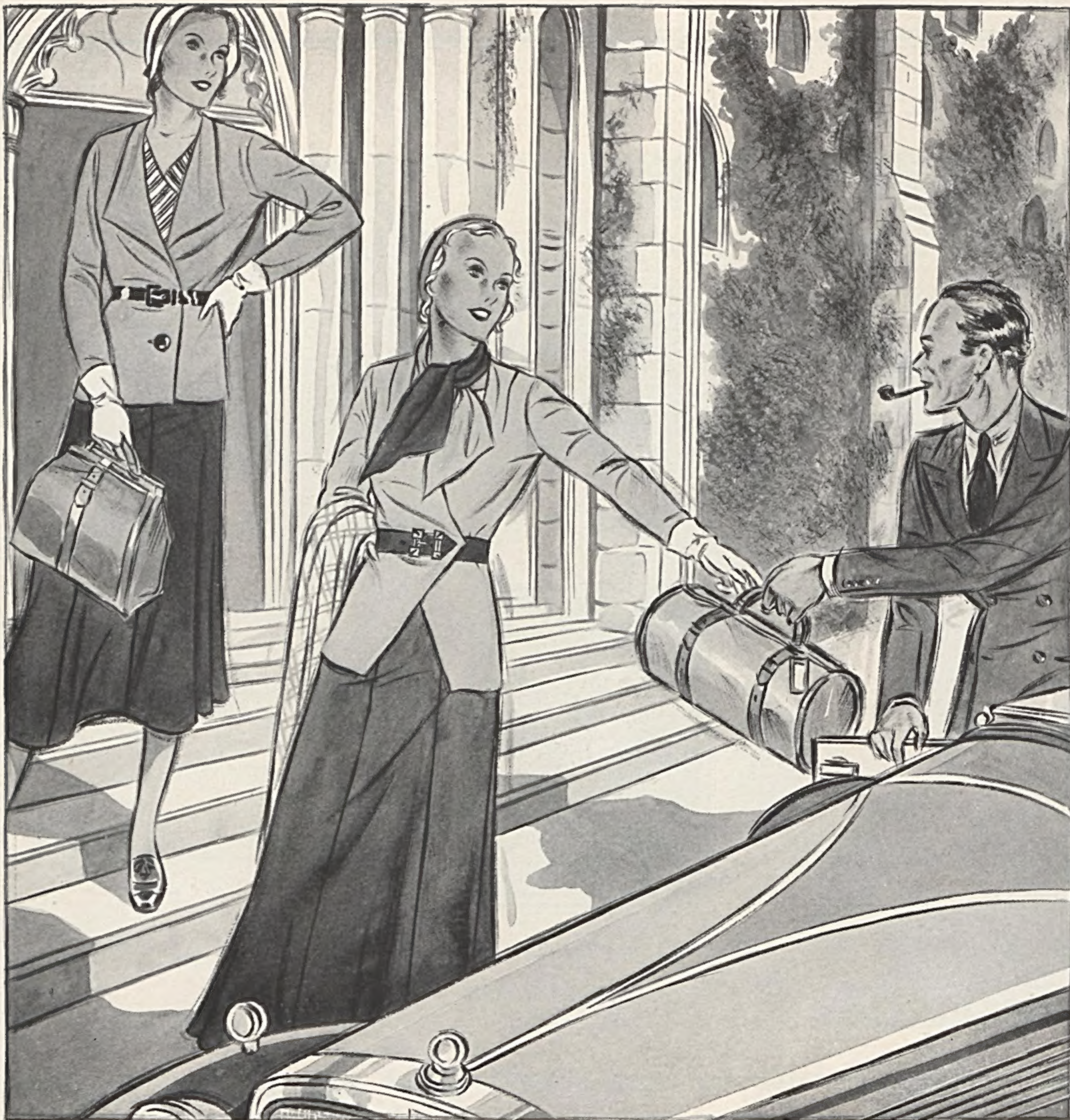
JEWELERS SILVERSMITHS STATIONERS



*Silverware
Noted for Quality*

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NEW YORK

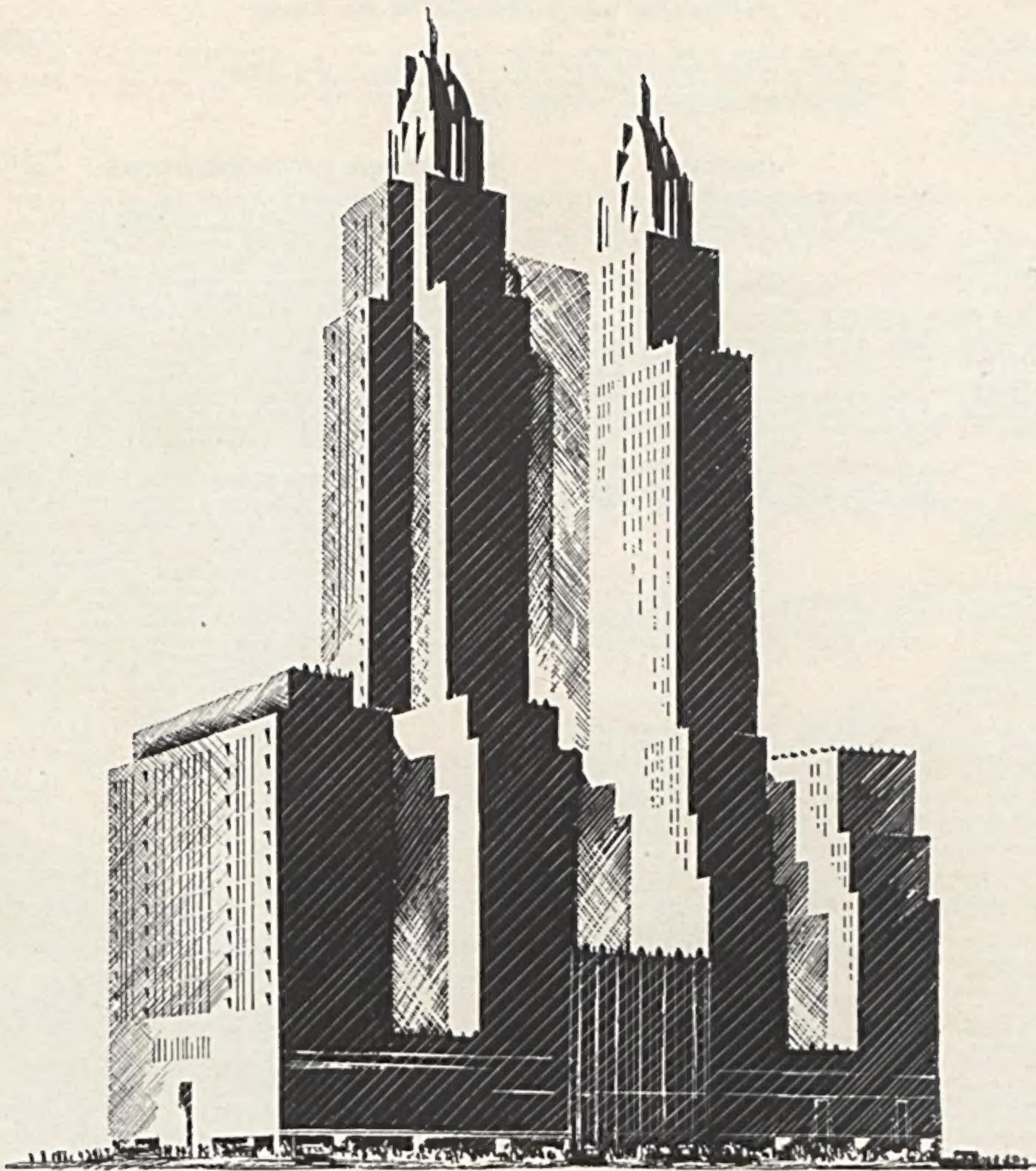


No. 1667

No. 1694

Determined to be smart, yet limited by a college girl's allowance, the problem of selecting that "first Fall Costume" is something of a job That's why we have illustrated two jacket costumes (in Wool-delaine with novelty mesh blouses) that answer every rule of chic, and yet can be bought in your favorite Shop for as little as \$19.50. David Crystal has numbered them No.1667 and No. 1694, and if you have any trouble finding them, he would like to know.

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Déjà

IN ITS FALL PRESENTATION



■ Discriminating and sophisticated women accept the monthly showing of the Paris inspired Déjà Dresses and Hats as the mode of the minute. Déjà seeks out the latest and best creations of the great French dressmakers and recreates a group of the loveliest each month—one of which is illustrated at the left... And then Déjà dresses and hats are not sold everywhere—only in a selected list of stores that read like the Who's Who of the retail shops of the world... the very aristocracy. Write direct to us for illustrations of this entire Déjà group or see them at the stores listed below. Déjà Dresses are always... \$39.50. Déjà Hats for Autumn... \$10.00 ■

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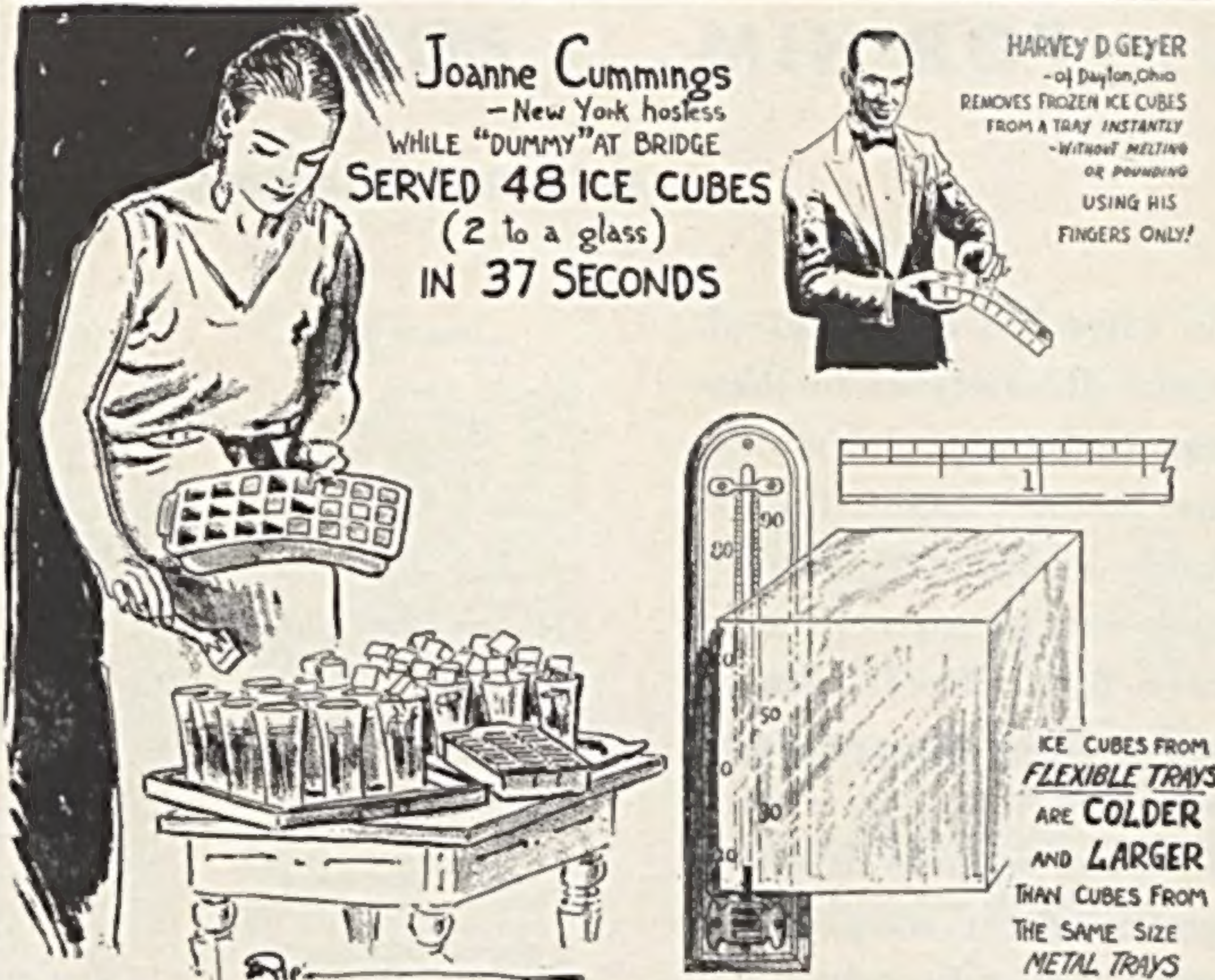
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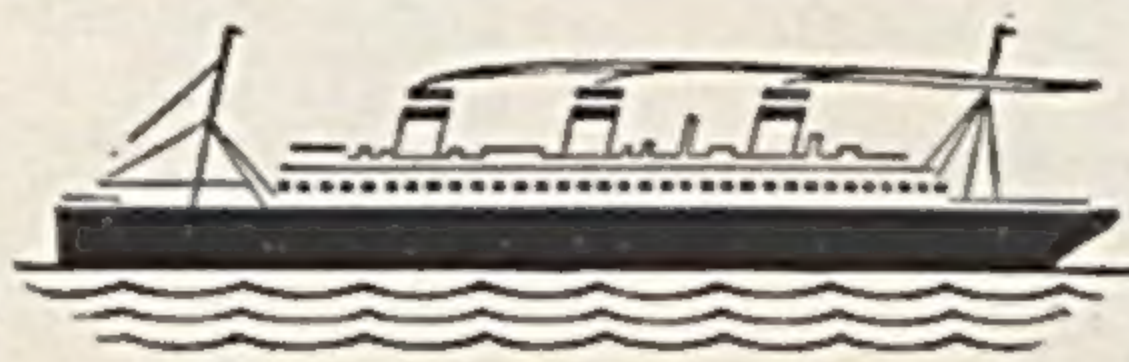
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UNITED STATES

GIRLS'

NAME OF SCHOOL	TYPE OF INSTRUCTION OR INSTITUTION	LOCATION OR HEADQUARTERS
<input type="checkbox"/> Abbot Academy	Coll. Prep., Gen. Acad., Jr. College	Andover, Mass.
<input type="checkbox"/> Andrébrook	Coll. Prep., Gen. Acad., Jr. College	Tarrytown, N. Y.
<input type="checkbox"/> Anna Head School	Coll. Prep., Gen. Acad., Postgrad.	Berkeley, Cal.
<input type="checkbox"/> Ardsley School for Girls	Junior School	Ardsley Heights, N. Y.
<input type="checkbox"/> Arlington Hall	Gen. Acad., Jr. Coll.	Washington, D. C.
<input type="checkbox"/> Mary Baldwin College	Four Year Coll. Course	Staunton, Va.
<input type="checkbox"/> Bancroft School	Coll. Prep., Gen. Acad.	Worcester, Mass.
<input type="checkbox"/> Beard School	Coll. Prep., Gen. Acad., Postgrad.	Orange, N. J.
<input type="checkbox"/> Birmingham School	Coll. Prep., Gen. Acad.	Birmingham, Pa.
<input type="checkbox"/> Bishop's School	Coll. Prep., Gen. Acad.	La Jolla, Cal.
<input type="checkbox"/> Bishopthorpe Manor	Coll. Prep., Gen. Acad.	Bethlehem, Pa.
<input type="checkbox"/> Bradford Academy	Coll. Prep., Gen. Acad., Jr. College	Bradford, Massachusetts
<input type="checkbox"/> Brantwood Hall	Coll. Prep., Gen. Acad.	Bronxville, N. Y.
<input type="checkbox"/> Briarcliff School	Coll. Prep., Gen. Acad., Jr. College	Briarcliff, N. Y.
<input type="checkbox"/> Mary A. Burnham School	Coll. Prep.	Northampton, Mass.
<input type="checkbox"/> Cathedral Sch. of St. Mary	Coll. Prep., Gen. Acad.	Garden City, N. Y.
<input type="checkbox"/> Centenary Collegiate Inst.	Coll. Prep., Gen. Acad., Jr. College	Hackensack, N. J.
<input type="checkbox"/> Chamberlayne School	Coll. Prep., Gen. Acad., Postgrad.	Boston, Massachusetts
<input type="checkbox"/> Chatham Hall	Coll. Prep., Gen. Acad., Postgrad.	Chatham, Va.
<input type="checkbox"/> Chevy Chase School	Coll. Prep., Gen. Acad., Jr. College	Chevy Chase, Md.
<input type="checkbox"/> Choate School	Coll. Prep., Gen. Acad.	Brookline, Mass.
<input type="checkbox"/> Colby School for Girls	Coll. Prep., Gen. Acad., Jr. College	New London, N. H.
<input type="checkbox"/> College of St. Elizabeth	Four Year Coll.	Convent Station, N. J.
<input type="checkbox"/> Crestalban	Junior School	Berkshire, Mass.
<input type="checkbox"/> Dongan Hall	Coll. Prep., Gen. Acad.	Dongan Hills, S. I., N. Y.
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<input type="checkbox"/> Elm Lea	Postgraduate	Putney, Vt. & N. Y. C.
<input type="checkbox"/> Erskine School	Junior College	Boston, Mass.
<input type="checkbox"/> Exmoor School	Coll. Prep., Gen. Acad.	Coral Gables, Fla.
<input type="checkbox"/> Fairfax Hall	Coll. Prep., Gen. Acad., Postgrad.	Waynesboro, Va.
<input type="checkbox"/> Fairmont School	Coll. Prep., Gen. Acad., Jr. College	Washington, D. C.
<input type="checkbox"/> Ferry Hall	Coll. Prep., Gen. Acad., Jr. College	Lake Forest, Ill.
<input type="checkbox"/> Finch School	Postgraduate	New York, N. Y.
<input type="checkbox"/> Gardner School	Coll. Prep., Gen. Acad., Jr. College	New York, N. Y.
<input type="checkbox"/> Garrison Forest School	Coll. Prep., Gen. Acad., Jr. College	Garrison, Md.
<input type="checkbox"/> The Gateway	Coll. Prep., Gen. Acad., Postgrad.	New Haven, Connecticut
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<input type="checkbox"/> Goddard Seminary	Coll. Prep., Gen. Acad.	Barre, Vt.
<input type="checkbox"/> Greenbrier College	Coll. Prep., Jr. Coll.	Lewisburg, W. Va.
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<input type="checkbox"/> Hillside School	Coll. Prep., Gen. Acad., Jr. College	Norwalk, Conn.
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<input type="checkbox"/> Howard Seminary	Coll. Prep., Gen. Acad., Jr. College	West Bridgewater, Mass.
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<input type="checkbox"/> Milwaukee-Dowry Seminary	Coll. Prep., Gen. Acad.	Milwaukee, Wis.
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<input type="checkbox"/> Ogontz School	Coll. Prep., Gen. Acad., Jr. College	Ogontz School, P. O., Pa.
<input type="checkbox"/> Ossining School	Coll. Prep., Gen. Acad., Jr. College	Ossining, N. Y.
<input type="checkbox"/> Penn Hall	Coll. Prep., Gen. Acad., Jr. College	Chambersburg, Pa.
<input type="checkbox"/> Pine Manor	Junior College, Postgraduate	Wellesley, Mass.
<input type="checkbox"/> Putnam Hall	Coll. Prep., Gen. Acad.	Poughkeepsie, N. Y.
<input type="checkbox"/> Radford School	Coll. Prep., Gen. Acad., Postgraduate	El Paso, Texas
<input type="checkbox"/> Rayson School for Girls	Coll. Prep., Gen. Acad., Postgrad.	New York, N. Y.
<input type="checkbox"/> Roberts-Beach School	Coll. Prep., Gen. Acad.	Catonsville, Md.
<input type="checkbox"/> Rogers Hall	Coll. Prep., Gen. Acad.	Lowell, Mass.

NAME OF SCHOOL	TYPE OF INSTRUCTION OR INSTITUTION	LOCATION OR HEADQUARTERS
<input type="checkbox"/> Rydal School	Junior School	Rydal, Pa.
<input type="checkbox"/> St. Agnes School	Coll. Prep., Gen. Acad.	Albany, N. Y.
<input type="checkbox"/> St. John Baptist School	Coll. Prep., Gen. Acad.	Mendham, N. J.
<input type="checkbox"/> St. Margaret's School	Coll. Prep., Gen. Acad.	Waterbury, Conn.
<input type="checkbox"/> San Luis School	Coll. Prep., Gen. Acad.	Colorado Springs, Col.
<input type="checkbox"/> Santa Fé School	Coll. Prep., Gen. Acad.	Santa Fé, N. M.
<input type="checkbox"/> Miss Sayward's School	Coll. Prep., Gen. Acad., Postgrad.	Overbrook, Pa.
<input type="checkbox"/> Scoville School	Coll. Prep., Gen. Acad., Postgrad.	New York, N. Y.
<input type="checkbox"/> Scudder School	Coll. Prep., Gen. Acad., Postgrad.	New York, N. Y.
<input type="checkbox"/> Sempole School	Coll. Prep., Gen. Acad., Postgrad.	New York, N. Y.
<input type="checkbox"/> Frances Shimer School	Coll. Prep., Gen. Acad., Jr. College	Mt. Carroll, Ill.
<input type="checkbox"/> Starrett School for Girls	Coll. Prep., Gen. Acad., Jr. College	Chicago, Ill.
<input type="checkbox"/> Misses Stone's School	Coll. Prep., Gen. Acad., Jr. College	Washington, D. C.
<input type="checkbox"/> Stoneleigh-Prospect Hill Sch.	Coll. Prep., Gen. Acad., Jr. College	Greenfield, Mass.
<input type="checkbox"/> Southern Seminary	Coll. Prep., Gen. Acad., Jr. College	Buena Vista, Va.
<input type="checkbox"/> Stuart Hall	Coll. Prep., Gen. Acad., Postgrad.	Staunton, Va.
<input type="checkbox"/> The Study	Postgraduate	New York, N. Y.
<input type="checkbox"/> Tenacre	Junior School	Wellesley, Mass.
<input type="checkbox"/> Tudor Hall	Coll. Prep., Gen. Acad.	Indianapolis, Ind.
<input type="checkbox"/> Visitation Academy for Girls	Coll. Prep., Gen. Acad.	Mobile, Ala.
<input type="checkbox"/> Walnut Hill	Coll. Prep.	Natick, Mass.
<input type="checkbox"/> Ward-Belmont School	Coll. Prep., Gen. Acad., Jr. College	Nashville, Tenn.
<input type="checkbox"/> Warrenton Country School	Coll. Prep., Gen. Acad.	Warrenton, Va.
<input type="checkbox"/> Martha Washington College	Gen. Acad., Jr. College	Abingdon, Va.
<input type="checkbox"/> Martha Washington Seminary	Coll. Prep., Gen. Acad., Jr. College	Washington, D. C.
<input type="checkbox"/> Westbrook Seminary	Coll. Prep., Gen. Acad., Jr. College	Portland, Me.
<input type="checkbox"/> Westlake School for Girls	Coll. Prep., Gen. Acad., Jr. College	Los Angeles, Calif.
<input type="checkbox"/> The Weylister	Postgrad.—secretarial	Milford, Conn.
<input type="checkbox"/> Whittier School	Coll. Prep., Gen. Acad., Postgrad.	Merrimac, Mass.
<input type="checkbox"/> Wykeham Rise	Coll. Prep., Gen. Acad.	Washington, Conn.

BOYS'—ACADEMIC

<input type="checkbox"/> Aspen Ranch School	General Acad.	Sante Fé, N. M.
<input type="checkbox"/> Berkeley-Irving School	Coll. Prep., Academic	New York, N. Y.
<input type="checkbox"/> Blair Academy	Coll. Prep.	Blairstown, N. J.
<input type="checkbox"/> California Prep. School	Coll. Prep.	Covina, Cal.
<input type="checkbox"/> Chestnut Hill School	Coll. Prep.	Chestnut Hill, Pa.
<input type="checkbox"/> Clark School	Coll. Prep.	Hanover, New Hampshire
<input type="checkbox"/> Collegiate School	Coll. Prep.	New York, N. Y.
<input type="checkbox"/> Curtis School	Junior School	Brookfield Center, Conn.
<input type="checkbox"/> Donaldson School	Coll. Prep.	Ilchester, Md.
<input type="checkbox"/> Dwight School	Coll. Prep.	New York, N. Y.
<input type="checkbox"/> Emerson School for Boys	Junior School	Exeter, N. H.
<input type="checkbox"/> Forman School	Junior School	Litchfield, Conn.
<input type="checkbox"/> Gettysburg Academy	Coll. Prep.	Gettysburg, Pa.
<input type="checkbox"/> Hun School	Coll. Prep.	Princeton, N. J.
<input type="checkbox"/> Indian Mountain School	Junior School	Lakeville, Conn.
<input type="checkbox"/> Irving School	Coll. Prep.	Tarrytown, N. Y.
<input type="checkbox"/> Judson School	Junior School	Phoenix, Ariz.
<input type="checkbox"/> Kelvin School	Coll. Prep.	New York City
<input type="checkbox"/> Kingsley School	Coll. Prep.	Essex Fells, N. J.
<input type="checkbox"/> Kohut School	Coll. Prep.	Harrison, N. Y.
<input type="checkbox"/> Lake Forest Academy	Coll. Prep.	Lake Forest, Ill.
<input type="checkbox"/> Lawrence Academy	Coll. Prep.	Groton, Mass.
<input type="checkbox"/> Lee Hamilton School	Junior School	Elberon, N. J.
<input type="checkbox"/> Mesa Ranch School	Coll. Prep.	Mesa, Ariz.
<input type="checkbox"/> Miami School for Boys	Coll. Prep.	Coral Gables, Florida
<input type="checkbox"/> Milford School	Coll. Prep.	Milford, Conn.
<input type="checkbox"/> Mohonk School	Coll. Prep., Academic	Lake Mohonk, N. Y.
<input type="checkbox"/> Newton Academy	Coll. Prep., Academic	Newton, N. J.
<input type="checkbox"/> Northside School	Coll. Prep.	Williamstown, Mass.
<input type="checkbox"/> Northwood School	Coll. Prep.	Lake Placid, N. Y.
<input type="checkbox"/> Oak Lane Country School	Coll. Prep.	Oak Lane, Phila., Pa.
<input type="checkbox"/> Palo Verde Ranch School	Junior School	Mesa, Arizona
<input type="checkbox"/> Peddie School	Coll. Prep.	Hightstown, N. J.
<input type="checkbox"/> Princeton Preparatory School	Coll. Prep.	Princeton, N. J.
<input type="checkbox"/> Rectory School	Junior School	Pomfret, Conn.
<input type="checkbox"/> Repton School	Junior School	Tarrytown, N. Y.
<input type="checkbox"/> Ridgefield School	Coll. Prep.	Ridgefield, Conn.
<input type="checkbox"/> Riverdale Country School	Coll. Prep.	Riverdale, New York
<input type="checkbox"/> Roxbury School	Acad., Coll. Prep., Jr. Coll.	Cheshire, Conn.
<input type="checkbox"/> Rutgers Preparatory School	Coll. Prep.	New Brunswick, N. J.
<input type="checkbox"/> Somerset Hills School	Junior School	Far Hills, New Jersey
<input type="checkbox"/> Stony Brook School	Coll. Prep.	Stony Brook, L. I., N. Y.
<input type="checkbox"/> Stuyvesant School	Junior School	Warrenton, Virginia
<input type="checkbox"/> Sussex School	Junior School	Newton, N. J.
<input type="checkbox"/> Tilton School	Coll. Prep., Gen. Acad.	Tilton, New Hampshire
<input type="checkbox"/> Tome School	Acad., Coll. Prep.	Port Deposit, Md.
<input type="checkbox"/> Valley Ranch School	Coll. Prep.	Valley, Wyo.
<input type="checkbox"/> Vermont Academy	Coll. Prep., Gen. Acad.	Saxtons River, Vermont
<input type="checkbox"/> Wassookeag School	Coll. Prep.	Dexter, Me.
<input type="checkbox"/> Westminster School	Coll. Prep.	Simsbury, Conn.
<input type="checkbox"/> Whiting Hall	Junior School	South Sudbury, Mass.
<input type="checkbox"/> Wilbraham Academy	Coll. Prep.	Wilbraham, Mass.
<input type="checkbox"/> Worcester Academy	Coll. Prep.	Worcester, Mass.

BOYS'—MILITARY

<input type="checkbox"/> Asso. of Military Colleges and Schools	Military School Information	Boston, Mass.
<input type="checkbox"/> Bordentown Military Acad.	Coll. Prep., Academic	Bordentown, N. J.
<input type="checkbox"/> Castle Heights Military Acad.	Coll. Prep., Postgraduate	Lebanon, Tennessee
<input type="checkbox"/> Culver Military Academy	Coll. Prep., Academic	Culver, Ind.
<input type="checkbox"/> DeVitte Military School	Junior School	Morganville, N. J.
<input type="checkbox"/> Fishburne Military Academy	Coll. Prep.	Waynesboro, Va.
<input type="checkbox"/> Fork Union Military Acad.	Coll. Prep.	Fork Union, Va.
<input type="checkbox"/> Freehold Military Academy	Junior School	Freehold, N. J.
<input type="checkbox"/> Kemper Military School	Coll. Prep., Jr. College	Boonville, Missouri
<input type="checkbox"/> Manlius School	Coll. Prep.	Manlius, N. Y.
<input type="checkbox"/> Northwestern Military & Naval Academy	Coll. Prep., Jr. College	Lake Geneva, Wis.
<input type="checkbox"/> Peekskill Military Academy	Academic, Coll. Prep., Jr. Coll.	Peekskill, N. Y.
<input type="checkbox"/> Randolph-Macon Academy	Coll. Prep., Jr. College	Front Royal, Va.
<input type="checkbox"/> St. John's Military Acad.	Coll. Prep., Academic	Delafield, Wisconsin
<input type="checkbox"/> St. John's School	Jr. School, Coll. Prep., Jr. Coll.	Ossining, N. Y.
<input type="checkbox"/> San Rafael Military Acad.	Jr. School, Coll. Prep., Jr. Coll.	San Rafael, Cal.
<input type="checkbox"/> Shattuck School	Coll. Prep., Academic	Faribault, Minnesota
<input type="checkbox"/> Staunton Military Academy	Coll. Prep.	Staunton, Va.
<input type="checkbox"/> Valley Forge Military Acad.	Coll. Prep., Academic	Wayne, Penn.
<input type="checkbox"/> Wenonah Military Academy	Academic, Coll. Prep.	Wenonah, N. J.
<input type="checkbox"/> Wentworth Military Acad.	Coll. Prep., Jr. College	Lexington, Missouri

VOCATIONAL SCHOOLS

<input type="checkbox"/> Alden School	Secretarial	New York, N. Y.
<input type="checkbox"/> Alviene School	Dramatic Art	New York, N. Y.
<input type="checkbox"/> American Academy of Dramatic Art	Dramatic Art	New York, N. Y.
<input type="checkbox"/> Ann-Reno School	Kindergarten Training	New York, N. Y.
<input type="checkbox"/> Art Institute of Chicago	Fine and Applied Art	Chicago, Ill.
<input type="checkbox"/> Art Institute of Pittsburgh	Applied Art	Pittsburgh, Pa.
<input type="checkbox"/> Art School Detroit Society of Arts	Fine and Applied Arts	Detroit, Mich.
<input type="checkbox"/> Art Students' League	Fine Arts	New York, N. Y.
<input type="checkbox"/> Ballard School	Domestic Science, Secretarial	New York, N. Y.
<input type="checkbox"/> Berté Fashion Studio	Costume Design	Phila., Penn.
<input type="checkbox"/> Boston School Interior Decoration & Archit. Design	Décoration, Design	Boston, Mass.

NAME OF SCHOOL	TYPE OF INSTRUCTION OR INSTITUTION	LOCATION OR HEADQUARTERS
<input type="checkbox"/> Browns' Designers	Costume Design	New York, N. Y.
<input type="checkbox"/> Business Clinic	Tea Room & Hostess Training	New York, N. Y.
<input type="checkbox"/> Carver Hall	Secretarial	Onset, Massachusetts
<input type="checkbox"/> Chamberlain School of Everyday Art	Styling, Interior Decorating	Boston, Mass.
<input type="checkbox"/> Charlotte School	Costume Design	Washington, D. C.
<input type="checkbox"/> Chicago Academy of Fine Arts	Fine and Applied Arts	Chicago, Ill.
<input type="checkbox"/> Miss Conklin's School	Secretarial	New York, N. Y.
<input type="checkbox"/> Cornish School	Music, Art, Dancing	Seattle, Wash.
<input type="checkbox"/> Denishawn School	Dancing	New York, N. Y.
<input type="checkbox"/> Designers Art School	Fine and Applied Arts	Boston, Mass.
<input type="checkbox"/> Emerson College of Oratory	Dramatic Art	Boston, Mass.
<input type="checkbox"/> Exeter School of Art	Applied Art	Boston, Mass.
<input type="checkbox"/> Miss Farmer's School of Cookery	Domestic Science	Boston, Mass.
<input type="checkbox"/> Fashion Academy	Costume Design	New York, N. Y.
<input type="checkbox"/> Feagin School of Dramatic Art	Dramatic Art	New York, N. Y.
<input type="checkbox"/> Garland School of Home-making	Homemaking	Boston, Mass.
<input type="checkbox"/> Grand Central School of Art	Fine and Applied Arts	New York, N. Y.
<input type="checkbox"/> Katherine Gibbs School	Secretarial	Boston, Mass.
<input type="checkbox"/> Katherine Gibbs School	Secretarial	New York, N. Y.
<input type="checkbox"/> Leland Powers School	Dramatic Art	Boston, Mass.
<input type="checkbox"/> Lesley School	Kindergarten Training, Domestic Sci.	Cambridge, Mass.
<input type="checkbox"/> Lewis Hotel Training School	Hotel Management	Washington, D. C.
<input type="checkbox"/> McDowell School	Costume Design	New York, N. Y.
<input type="checkbox"/> David Mannes School	Music	New York, N. Y.
<input type="checkbox"/> Maryland Institute	Fine and Applied Arts	Baltimore, Md.
<input type="checkbox"/> Master Institute of the Roerich Museum	Arts	New York, N. Y.
<input type="checkbox"/> Metropolitan Art School	Fine and Applied Arts	New York, N. Y.
<input type="checkbox"/> Miller Institute	Secretarial	New York, N. Y.
<input type="checkbox"/> Moon Secretarial School	Secretarial	New York, N. Y.
<input type="checkbox"/> National School of Fine and Applied Art	Fine and Applied Art	Washington, D. C.
<input type="checkbox"/> New England Conservatory of Music	Music	Boston, Mass.
<input type="checkbox"/> New York School of Design	Fine and Applied Arts	New York, N. Y.
<input type="checkbox"/> New York School of Fine and Applied Arts	Fine and Applied Arts	New York, N. Y.
<input type="checkbox"/> New York School of Interior Decoration	Interior Decorating	New York, N. Y.
<input type="checkbox"/> New York School of Modern Millinery	Millinery	New York, N. Y.
<input type="checkbox"/> New York University School of Fine Arts	Fine and Applied Arts	New York, N. Y.
<input type="checkbox"/> Old Colony School	Secretarial	Boston, Mass.
<input type="checkbox"/> Rosetta O'Neill	Dancing	New York, N. Y.
<input type="checkbox"/> Penn. Museum and School of Industrial Art	Industrial Art	Phila., Pa.
<input type="checkbox"/> Phoenix Art Institute	Commercial Art	New York, N. Y.
<input type="checkbox"/> Pratt Institute	Fine and Applied Arts	Brooklyn, N. Y.
<input type="checkbox"/> Roosevelt Flying Field	Aviation	Mineola, L. I.
<input type="checkbox"/> Sargeant School of Physical Education	Physical Education	Cambridge, Mass.
<input type="checkbox"/> School of Contemporary Arts and Crafts	Arts and Crafts	New York, N. Y.
<input type="checkbox"/> School of Fine Arts and Crafts	Arts and Crafts	Boston, Mass.
<input type="checkbox"/> School of Horticulture	Landscape	Ambler, Pa.
<input type="checkbox"/> School of the Museum of Fine Arts	Fine Arts	Boston, Mass.
<input type="checkbox"/> Fannie A. Smith Kindergarten Training School	Kindergarten Training	Bridgeport, Conn.
<input type="checkbox"/> Traphagen School	Costume Design	New York, N. Y.
<input type="checkbox"/> United States Secretarial School	Secretarial	New York, N. Y.
<input type="checkbox"/> Veaper George School of Art	Fine and Applied Arts	Boston, Mass.
<input type="checkbox"/> Ned Wayburn Institute	Dancing	New York, N. Y.
<input type="checkbox"/> Marjorie Webster School	Physical Education and Expression	Washington, D. C.
<input type="checkbox"/> Washington School for Sec.	Secretarial	Washington, D. C.
<input type="checkbox"/> Whitehouse Academy	Dramatic Art	Boston, Mass.
<input type="checkbox"/> Woods School of Business Efficiency	Secretarial & Business Administration	New York, N. Y.
<input type="checkbox"/> Webber College	Finance and Executive Training	Babson Park, Fla.

CO-EDUCATIONAL SCHOOLS

<input type="checkbox"/> Birch-Wathen School	Gen., Coll. Prep.	New York, N. Y.
<input type="checkbox"/> Carmel Valley Ranch School	Junior School	Carmel-by-the-Sea, Cal.
<input type="checkbox"/> Cherry Lawn	Gen., Coll. Prep.	Darien, Conn.
<input type="checkbox"/> Crane Country Day School	Elementary	Montecito, Santa Barbara, Calif.
<input type="checkbox"/> Helen Eaton Cutler	French for children	New York, N. Y.
<input type="checkbox"/> Cumstock School	Gen., Coll. Prep., Jr. College	Los Angeles, Cal.
<input type="checkbox"/> Durlach School	Nursery	New York, N. Y.
<input type="checkbox"/> East Greenwich Academy	Gen., Coll. Prep.	East Greenwich, Conn.
<input type="checkbox"/> Edgewood School	Gen., Coll. Prep.	Greenwich, Conn.
<input type="checkbox"/> Fornachon Hall	Gen., Coll. Prep.	Ridgewood, N. J.
<input type="checkbox"/> Kent's Hill Seminary	Coll. Prep., Business, General	Kent's Hill, Me.
<input type="checkbox"/> Miss MacFarlane's Classes	Children	New York, N. Y.
<input type="checkbox"/> Merricourt	Children	Berlin, Conn.
<input type="checkbox"/> Montessori School	Children	Wycombe, Pa.
<input type="checkbox"/> Norwood Progressive School	Elementary	Hempstead, Long Island, N. Y.
<input type="checkbox"/> Out-of-Door School	Gen., Coll. Prep.	Sarasota, Fla.
<input type="checkbox"/> Overlook School	Children	New York City
<input type="checkbox"/> St. Elizabeth-of-the-Roses	Children	Stamford, Conn.
<input type="checkbox"/> Scarborough School	Gen., Coll. Prep.	Scarborough-on-Hudson, N. Y.
<input type="checkbox"/> Miss Travers' School	Children	New York, N. Y.
<input type="checkbox"/> Whytehill Group	Children	New York, N. Y.

EXCEPTIONAL CHILDREN

<input type="checkbox"/> Bancroft School	Coed	Haddonfield, N. J.
<input type="checkbox"/> Clarke School for the Deaf	Coed	Northampton, Mass.
<input type="checkbox"/> Devereux Tutoring School	Coed	Devon, Pa.
<input type="checkbox"/> Elm Hill School	Coed	Barre, Mass.
<input type="checkbox"/> Freer School	Girls	Arlington, Mass.
<input type="checkbox"/> Mr. Langer's School	Boys	Auburndale, Mass.
<input type="checkbox"/> Perkins School of Adjustment	Coed	Lancaster, Mass.
<input type="checkbox"/> Mary E. Pogue School	Coed	Wheaton, Ill.
<input type="checkbox"/> Sanatorium School	Coed	Lansdowne, Pa.
<input type="checkbox"/> Special Schools Association	Special School Inform.	New York, N. Y.
<input type="checkbox"/> Standish Manor School	Girls	Halifax, Mass.
<input type="checkbox"/> The Woods School	Coed	Langhorne, Pa.

TUTORING

<input type="checkbox"/> Brown School of Tutoring	Coll. Prep. Subjects	New York, N. Y.
<input type="checkbox"/> Mrs. Helen D. Roberts	Coll. Prep. Subjects	New York, N. Y.
<input type="checkbox"/> Tutoring School of New York	Coll. Prep. Subjects	New York, N. Y.

STUDENT RESIDENCES

<input type="checkbox"/> Miss Belden's Residence	Residence	New York, N. Y.
<input type="checkbox"/> Mrs. Boswell's Residence	Residence	New York, N. Y.
<input type="checkbox"/> Miss Ferguson's Residence	Residence	New York, N. Y.
<input type="checkbox"/> Porteous House	Residence	New York, N. Y.
<input type="checkbox"/> Miss Teasdale's Residence	Residence	New York, N. Y.

FOREIGN GIRLS'

<input type="checkbox"/> Andrebrook	Postgraduate	Munich, Germany
<input type="checkbox"/> Miss Barry's School	Gen. Acad., Coll. Prep.	Florence, Italy
<input type="checkbox"/> Cas' Alta	Gen. Acad., Coll. Prep.	Florence, Italy
<input type="checkbox"/> Collège Montmorency	Gen. Acad., Coll. Prep.	Paris, France
<input type="checkbox"/> Everholme School	Gen. Acad., Coll. Prep.	Florence, Italy
<input type="checkbox"/> Finch European School	Gen. Acad.	Paris, France
<input type="checkbox"/> Fontaine School	Gen. Acad., Coll. Prep.	Cannes, France
<input type="checkbox"/> La Roche	Gen. Acad., Coll. Prep.	Chatou, France
<input type="checkbox"/> Les Allieres	Gen. Acad.	Lausanne, Switzerland
<input type="checkbox"/> Les Chimeres	Gen. Acad.	Neully, France
<input type="checkbox"/> Pensionnat Roseneck	Gen. Acad., Coll. Prep.	Lausanne, Switzerland
<input type="checkbox"/> Mme. Rey's School	Gen. Acad.	Paris, France
<input type="checkbox"/> Villa Gazzolo	Postgraduate	Verona, Italy

BOYS'

NAME OF SCHOOL	TYPE OF INSTRUCTION OR INSTITUTION	LOCATION OR HEADQUARTERS
<input type="checkbox"/> Chateau de Bures	Coll. Prep.	par Villennes (S.&O.), France
<input type="checkbox"/> Institut Quincho	Gen. Acad.	Lausanne, Switz.
<input type="checkbox"/> La Villa	Gen. Acad., Coll. Prep.	Lausanne, Switz.
<input type="checkbox"/> Park Lodge	Gen. Acad., Coll. Prep.	Pau, France

CHILDREN

<input type="checkbox"/> Riviera School	Primary Education	Mouans-Sartoux, France
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EXCEPTIONAL CHILDREN

<input type="checkbox"/> Vienna Home School	Coed	Vienna, Austria
<input type="checkbox"/> Villa Kuenzer	Coed	Gunterstal, Germany

TRAVEL SCHOOLS AND TOURS

<input type="checkbox"/> Miss Lillias Bill	Gen. Acad.	New York, N. Y.
<input type="checkbox"/> Miss Alice Day	Gen. Acad.	Worcester, Mass.
<input type="checkbox"/> Miss Valerie Deucher	Gen. Acad.	Wilton, Connecticut
<input type="checkbox"/> Miss Edith V. Duple	Gen. Acad.	New York, N. Y.
<input type="checkbox"/> Traversity	World Travel	New York, N. Y.
<input type="checkbox"/> University Travel Asso.	World Travel	New York, N. Y.
<input type="checkbox"/> Miss S. Alice Lowe	Summer Travel	Nashville, N. Y.
<input type="checkbox"/> Mrs. Charles Martin	Summer Travel	Germantown, Pa.

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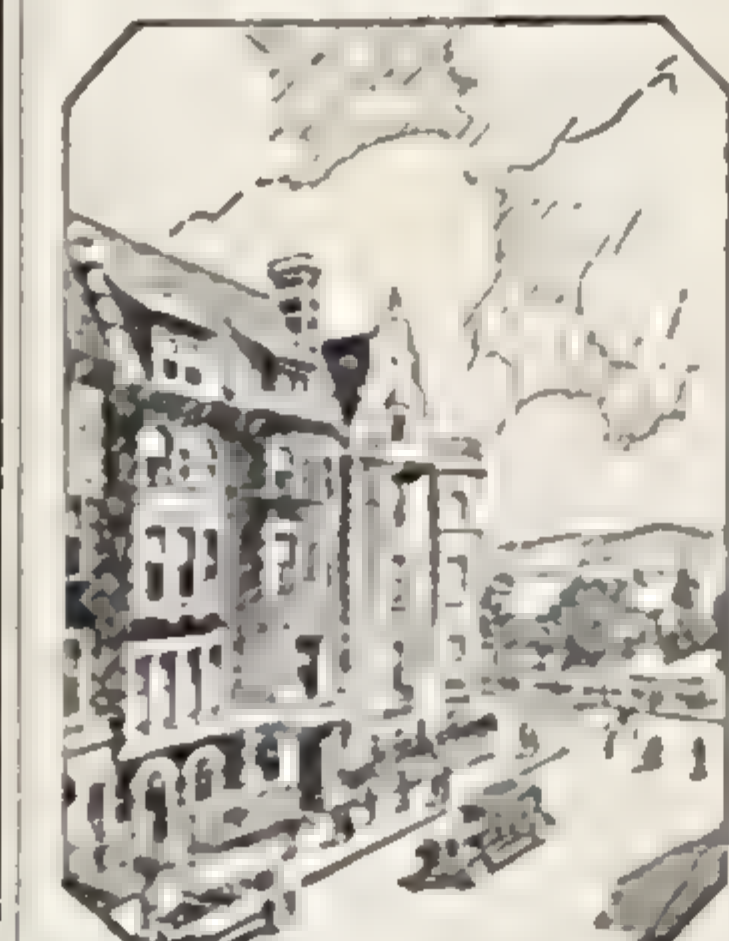
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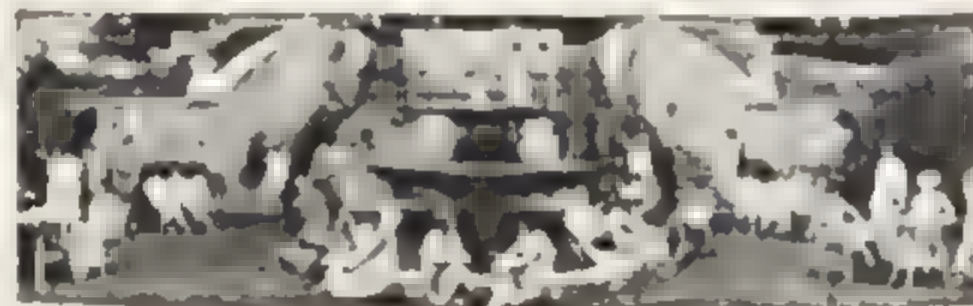
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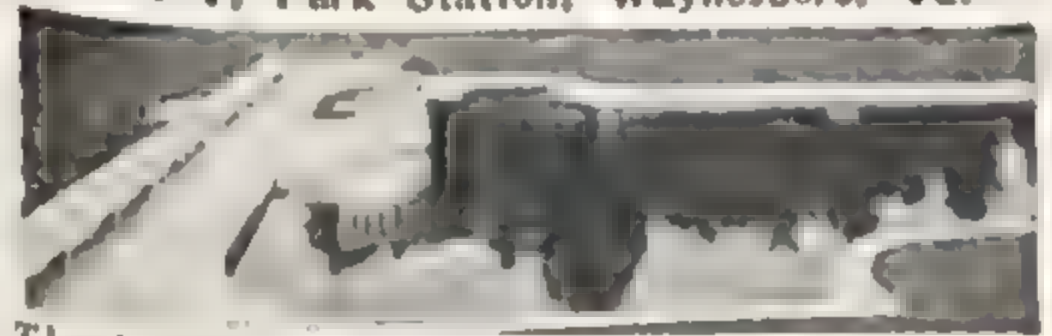
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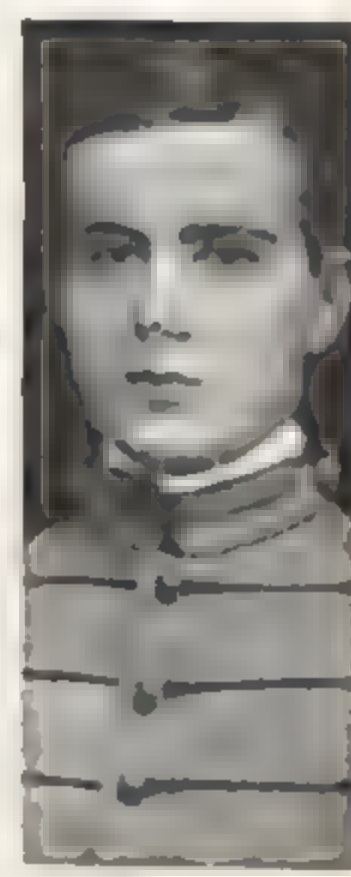
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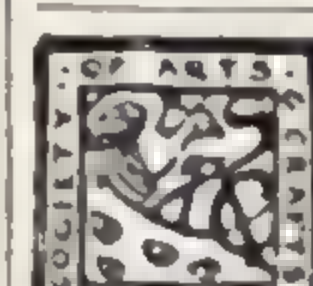
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SOCIETY

BIRTHS

NEW YORK

Cudlipp—On June 12, to Mr. and Mrs. Chandler Cudlipp (Alice Lee), a son.
Duval—On June 9, to Mr. and Mrs. Montague H. Duval (Betty Murphy), a son, Montague Richard Duval.

PHILADELPHIA

Hopkins—On June 11, to Mr. and Mrs. John Hopkins (Emilie D. Williams), a son, John Hopkins, junior.
Lukens—On June 15, to Mr. and Mrs. Edward Fell Lukens, junior (Helen Russ), a son.

McVey—On June 6, to Mr. and Mrs. James Lewis McVey (Roberta J. Pew), a daughter.

Mifflin—On June 3, to Mr. and Mrs. Samuel Wright Mifflin (Elizabeth C. Derum), a daughter.

Nalle—On June 7, to Mr. and Mrs. Richard T. Nalle (Dorothy Disston), a daughter.

Smith—On June 4, to Mr. and Mrs. Philip Peace Smith (Roberta Dearden), a daughter.

DEATHS

NEW YORK

Ingalls—On June 14, George Hoadly Ingalls, husband of Katherine Hinkle Ingalls.
Vandiver—On June 21, Almuth Cunningham Vandiver, husband of Eleanor Williams Vandiver.

BOSTON

Storey—On June 10, Richard Cutts Storey, husband of Anna Ladd Storey.

PHILADELPHIA

Hare—On June 15, Doctor Hobart Amory Hare, husband of Rebecca Pemberton Hare.

PITTSBURGH

McClay—On June 19, Samuel McClay, husband of Kate Henderson McClay.

WASHINGTON

Hammond—On June 18, Natalie Harris Hammond, wife of John Hays Hammond.

ENGAGEMENTS

NEW YORK

Cahill-Colby—Miss Margaret Cromwell Cahill, daughter of Mr. and Mrs. M. Harrison Cahill, to Mr. Gilbert Winslow Colby, son of Mr. and Mrs. William E. Colby, of Berkeley, California.

Fleitmann-Wink—Miss Jeanne V. Fleitmann, daughter of Mrs. Herman C. Fleitmann, to Mr. Charles Wink, junior, son of Mr. and Mrs. Charles Wink.

Hanson-Germann—Miss Dorothy Houghton Hanson, daughter of Mr. and Mrs. E. Irving Hanson, to Mr. Charles A. Germann, son of Mr. and Mrs. Robert Germann, of Saint Gallen, Switzerland.

Hees-Mason—Miss Elizabeth Hees, daughter of Mr. and Mrs. J. Ledlie Hees, to Mr. J. Arthur Mason, son of Mr. and Mrs. Roy J. Mason, of Chicago, Illinois.

Whitney-Lloyd—Miss Eleanor Stanton Whitney, daughter of Mr. and Mrs. Stanton Whitney, to Mr. T. Wilson Lloyd, junior, son of Mr. and Mrs. T. Wilson Lloyd.

BOSTON

Bradley-Janeway—Miss Elizabeth Bradley, daughter of Mr. and Mrs. Charles F. Bradley, to Mr. Charles Alderson Janeway, son of the late Doctor Theodore C. Janeway and Mrs. Janeway.

Dumaine-Graves—Miss Cordelia Dumaine, daughter of Mr. and Mrs. Frederic C. Dumaine, to Mr. Theodore Elliott Graves, son of Mr. and Mrs. William H. Graves.

Roberts-Rhineland—Miss Virginia Roberts, daughter of Mr. and Mrs. Odin Roberts, to Mr. Philip Hamilton Rhineland, son of the Right Reverend Philip Mercer Rhineland and Mrs. Rhineland, of Washington, D. C.

PHILADELPHIA

Farr-Snowden—Miss Adelaide Farr, daughter of Mr. and Mrs. Daniel H. Farr, to Mr. George Grant Snowden, son of Mrs. George Grant Snowden.

Fryberger-Millholland—Miss Alice Nuttall Fryberger, daughter of Mrs. John Edgar Fryberger, to Mr. Paul Douglas Millholland, son of Mrs. James Allair Millholland, of Washington, D. C.

Perot-Latimer—Miss Mary Elizabeth Perot, daughter of Mr. and Mrs. T. Morris Perot, to Lieutenant William James Latimer, junior, U.S.A., son of Mr. and Mrs. William James Latimer, of Washington, D. C.

Schwartz-White—Miss Sarah Preston Schwartz, daughter of Mrs. Charles William Schwartz, to Mr. Henry White, son of Doctor Courtland Yardley White and Mrs. White.

ENGAGEMENTS—Continued

Way-Roberts—Miss Noma Elizabeth Way, daughter of Mr. and Mrs. Channing Way, to Mr. Clarence Lewis Roberts, son of Mrs. Francis E. Green and the late H. Radclyffe Roberts.

RICHMOND

Coke-Moore—Miss Elizabeth Harrison Coke, daughter of Mr. and Mrs. John Archer Coke, to Mr. Francis Gary Moore, son of Mr. and Mrs. Robert Moore, of New Orleans, Louisiana.

SAINT LOUIS

Bischoff-Ketcham—Miss Marion Louise Bischoff, daughter of Mrs. Gustav Bischoff, to Mr. Gordon Ketcham, son of the late Mr. and Mrs. Charles Belden Ketcham, of New York.

WASHINGTON

Bolling-Fowler—Miss Clara Lutz Bolling, daughter of Mr. and Mrs. Wilmer Bolling, to Mr. Harry R. Fowler, son of Doctor H. A. Fowler and Mrs. Fowler.

WEDDINGS

NEW YORK

Ardrey-Wolfe—On June 26, Mr. Rush-ton L. Ardrey, son of Mr. and Mrs. J. Howard Ardrey, and Miss Elizabeth J. Wolfe, daughter of Mr. and Mrs. Edmund S. Wolfe.

Auchincloss-Milburn—On June 22, Mr. Edgar Stirling Auchincloss, son of Mrs. Edgar Stirling Auchincloss, and Miss Patty Milburn, daughter of Mr. John George Milburn.

Fox-Darrach—On June 20, Mr. Rector Kerr Fox, junior, son of Mr. and Mrs. Rector Kerr Fox, and Miss Edith Darrach, daughter of Doctor William Darrach and Mrs. Darrach.

Kramer-Delafield—On June 20, Mr. A. Ludlow Kramer, junior, son of Mr. and Mrs. A. Ludlow Kramer, and Miss Mary Delafield, daughter of Mr. Edward Coleman Delafield and Mrs. Margaretta S. Delafield.

Laidlaw-Welch—On June 12, Mr. David Kennedy Laidlaw, son of the late Colonel David Laidlaw and Mrs. Laidlaw, and Miss Ruth Welch, daughter of Mr. and Mrs. Francis W. Welch.

Noel-Winslow—On June 27, Mr. Auguste L. Noel and Miss Theodora Winslow, daughter of Rear-Admiral Cameron McR. Winslow and Mrs. Winslow.

Tomes-Baldwin—On June 16, in Saint Bartholomew's Church, Mr. Francis H. Tomes, son of Mr. and Mrs. Charles Alexander Tomes, and Miss Lelia Baldwin, daughter of Mr. and Mrs. W. Barton Baldwin.

BOSTON

Derby-Haughton—On June 12, Mr. Hasket Derby and Miss Alison Lawrence Haughton, daughter of Mrs. Augustin H. Parker.

Elkins-Weld—On June 22, in Emmanuel's Church, Mr. William L. Elkins, son of Mr. and Mrs. William M. Elkins, and Miss Eloise Rodman Weld, daughter of Mr. and Mrs. Rudolph Weld.

Gregg-Webster—On June 13, Mr. Ward Irving Gregg, son of Doctor William T. S. Gregg and Mrs. Gregg, and Miss Edith Emerson Webster, daughter of Professor Kenneth G. T. Webster.

Leonard-Gray—On June 13, Mr. Robert Jarvis Leonard, junior, son of Mr. and Mrs. Robert Jarvis Leonard, and Miss Edith Marion Gray, daughter of Mr. and Mrs. Francis Gray.

Williams-Creighton—On June 9, Mr. Ralph Blake Williams, son of the late Ralph Blake Williams and Mrs. Williams, and Miss Peggy Creighton, daughter of Mr. and Mrs. Albert Morton Creighton.

NEW ORLEANS

Shell-Gladney—On July 6, Mr. Willis Andrew Shell, junior, of Richmond, Virginia, and Miss Celeste Gladney, daughter of Mr. and Mrs. Edwin Lee Gladney.

PHILADELPHIA

Moret-Cheston—On June 11, Doctor Hermann Moret, of Sion, Valais, Switzerland, and Miss Charlotte Murray Cheston, daughter of Mrs. Radcliffe Cheston.

Stephens-Sinkler—On June 23, Mr. William Stephens, son of Mr. and Mrs. George Stephens, junior, and Miss Emilie B. Sinkler, daughter of Mrs. S. Deas Sinkler.

SAN FRANCISCO

Knowles-Thomas—On June 6, Mr. Josiah Nickerson Knowles, son of Mr. and Mrs. Henry J. Knowles, and Miss Jane Dodge Thomas, daughter of Mr. and Mrs. Percy Champion Thomas.

Owen-Stephenson—On June 11, Mr. Francis Farrington Owen, son of the late William W. Owen and Mrs. Owen, of Madison, Connecticut, and Miss Hettie Stephenson, daughter of Mr. and Mrs. Ferdinand W. Stephenson.

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THERE ARE THREE VOGUES

AMERICAN, FRENCH, AND BRITISH.

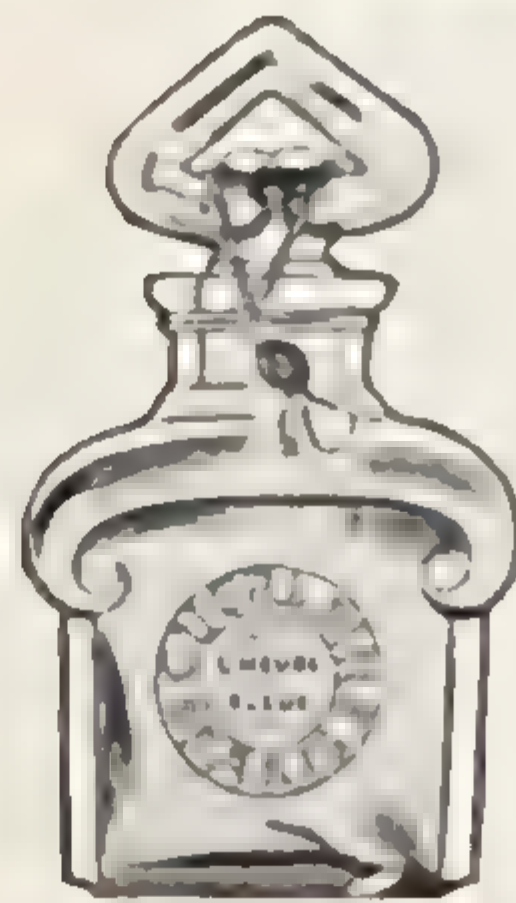
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Aura of Elegance

How rare her fortune — she who happily is fated to the sphere of elegance. For beyond all other ways, these ways are endearing. In their harmony is a grace that ascends to sublime stature. Ten thousand presences have elegance. It is in the diamond's royal stare, it is in the perfumes of Guerlain. Such perfumes! Women who are creatures of elegance, who know themselves a part of beauty, delight in the animation of these scents: Shalimar, overture to adventure . . . L'Heure Bleue, glimmer of stardust above Paris at twilight . . . Liu, child of vanity, so modern, and so moving. And the Shalimar scented Powder! And the lipsticks Guerlain! How tenderly they brighten the lips, how they call forth the crystal lights that lie in lovely eyes! In the arts of elegance Guerlain was the greatest master a century ago, as Guerlain is the greatest master today . . .



Shalimar is \$12.50 and \$25 Liu is \$30 and L'Heure Bleue is \$5 and \$15.

GUERLAIN

• P A R F U M E U R
P A R I S



Head up and hair back.
Hat slanting forward
and down, slightly tilted.
Shoulders trim. Waist
dented and cinched in.
Gloves to match the hat

Vertical buttoning from
the waist up to the huge
cravat revers. Everything
else, in this suit, gives
way to interest between
waist and shoulder-line

Fur-trimmed coats but-
ton into place, leaving
your hands free to carry
what you please. Gloves
disappear under the cuff
of muff-like sleeves that
make all the more of the
very slim, trim waist-
line—a key-note of 1931

Symmetry is newer than
asymmetry. Cape sleeves
give shoulder width. It's
a little double-crossing
that keeps a dress
straight, in the new mode

An evening coat with a
trim, fitted look—like
this—would have made
us shriek at the thought
a year ago. Fashion, for
both day and evening,
is now trimmed down

The short evening jacket
stops short at the waist-
line. It matches the dress,
or a part of the dress
matches it. Often, you
can't tell where the jack-
et ends and the dress
begins. And, the jack-
et sleeves surprise you

Vertical lines fall plumb
through the evening. The
new trick is to cut your
goods on the straight.
Velvets and satins give
a clean, clear-cut outline
to the new silhouette that
will be chic for evening
wear in the coming season

VOGUE'S-EYE VIEW OF THE MODE



VON HORN

Mrs. William E. Clow, junior

Mrs. Clow is well known both here and in Europe for her beauty, her unusual clothes, and for the style she lends to everything she touches. She is a vivid figure in the winter life in Chicago, and, in the summer, she enlivens Lake Forest by giving very chic parties in her country house, which is one of the most famous of the rising generation of modern houses

VOGUE PREDICTS

THE autumn mode, like the autumn play, is full of new lines, and, whatever your rôle, you will have to learn them, if you hope to give a successful performance in the fashion drama. So, on these pages, Vogue gives you the cues.

First of all, as in prize-fighting, if you want to make a hit, you must make it above the waist. Everything happens between the belt and the shoulders. This means that you must stand erect. No more slouching; no more leaning about. You must walk with a certain grace—you may have to practise carrying a basket or a book on top of your head, like a native, but at all costs get the correct result. Find some way of arranging your hair so that it will be folded back off your cheeks and remain smoothly in place at the sides of your head. There is no use in trying to wear one of the new hats until you do, and, without one of the new hats, the new coats will look—well—in strange company. Accomplish all these, and then (and then only) may you venture to look at future fashions.

FIGURES are going to be sharply defined. They may be short or tall, according to your tendencies, but they must be clearly cut by the clothes you wear. Waist-lines are obviously where they were intended to be (varying with every woman) and well marked. There is a straight line that goes upward from the waist to the shoulders, and there is a gently curved one that goes downward, over the hips. Put your hands at the sides of your ribs, then pull them down towards your waist, and you'll get the idea.

Further than that—there is more than an emphasis placed on natural feminine lines. There is exaggeration. Because women still like to be slender, their clothes may provide curves in abundance—but certain curves only. Waist-lines, in order to be all the more in evidence, are buttoned

in closely; a fitted, buttoned-up line shows off waist-line curves more accurately than a belt—it gives the cinched-in look that is so smart. The line at the hips is suggested by a smoothness of fabric just below the waist. Sleeves become larger—a trick which makes waist-line and hips look more slender than they really are. Shoulder-lines are clear-cut—shoulders of coats and suits may even be slightly padded to get the effect of a straight back and a slender neck, well carried, and to give the new feeling of bulk above the waist-line. Sometimes, it's a dolman cut that accomplishes this; sometimes, huge revers. And fashion has a dozen such tricks up her sleeve.

SILHOUETTES are strictly defined. Everything about every frock and coat is set. Too soft lines are out of place; draped lines and softly falling folds, floating scarfs and fabrics cut on the bias look slouchy beside the new trimness. It is almost as if every costume had been planned on the basis of the tailored suit, with a taut, fitted feeling.

The tailored suit might, in fact, be a new symbol. Compare the details of the new clothes with the tailored suit, and you check up the very points that make clothes look new. Unbroken silhouettes,



SCHIAPARELLI—HATTIE CARNEGIE

Trim, taut, fitted, spirited. Note the wide shoulders and cinched-in waist of "918." above—a dress-and-jacket suit of drawn-thread woollen in dull, dusty black. The Talbot felt hat matches the eggshell gloves; Hattie Carnegie

Designers have chosen from modern costumes the one which reproduces most faithfully the lines of the perfect figure—the tailored suit—and use it as a symbol for other costumes. The strict, clean-cut effect of the tailleur is in evidence in the lines of all types of clothes

Portrait of a lady

in September 1931

She wears a little hat, shallow of crown, small of brim, tipped to one side, dipped over one eye, that speaks of a little revolution in millinery. It makes her profile newly important and is one reason for smoother coiffures with semi-long hair sweeping back from the face. Her trim neck and shoulder-line are gentlemanly in a ladylike manner

She has changed, but not lost, her balance. The entire interest in her silhouette is above her waist. Her sleeves may be longer, her armholes wider, her shoulders slightly padded, or intricate things may have happened through gilets or scarf-like collars crisscrossing at the front. But, however this bulk is achieved, it serves to emphasize the slimness of the waist and hips

The lines of her figure are no longer confused by details of pleats or panels or flounces. What is most beautiful in her figure is also smartest in fashion—slender waist-lines, gentle curves, well-carried shoulders, all combined with the grace of long legs. Her waist is defined; her skirt is neither long nor short, but a sensible length, both comfortable and becoming

Her gloves are smaller at the wrists than the gloves of this summer. Her bag is longer and narrower. Her stockings are much darker than they have been for several seasons. The whole effect is very different from the impression she would make if you met her to-day. It can not be identified with any "period." It is not Second Empire, nor 1870, nor 1914. It is distinctly autumn in this year of grace, 1931

Slim waists buttoned upward rather than downward from the waist-line. Waistcoat fronts. Lines that are vertical and symmetrical, rather than diagonal and asymmetrical. Even evening clothes fit into the same picture, with their jackets and coats that are made to seem as nearly as possible a part of the gown.

The exaggerations follow tailored lines, too. Revers and cravats, which hold blouses and neck-lines in definite positions, are used on the type of dress that used to have a cowl neck. Waistcoats with suits, waistcoats under dresses, and even under coats, accentuate the importance of the fitted, moulded effect around the bust; in fact, anything at all that happens to a costume happens between shoulders and waist. Blouses and coats that do not button directly at the centre-front have crisscrossed effects that result in the same, smooth, strict curves.

As for the length of skirts—it's a sensible one, neither long nor short. It varies with your height and figure (as it should) and, of course, with the type of dress you are wearing. For instance, Patou is showing ankle-length suits to go with the spirit of his little ostrich-trimmed hats.

COLOURS are slightly less lively than those we've become accustomed to, or else are used with black. The reds and browns and blues and greens are in rich, classic tones, although none of them are clear colours. The reds might almost be browns, and the browns might be reds. It is only in certain greens and reds (and when either one of them is in combination with black) that there is any startling brightness.

The most interesting colour news is the use of pinkish beige and eggshell (which has the faintest hint of yellow in it) as substitutes for white. They are to be used by day and by night, by themselves and combined with black. Patou has taken the warm, pinkish beige that forms the background of so many of Boldini's portraits of beautiful women and used it repeatedly in the evening. With black, both beige and eggshell obtain the effect of contrast without the sudden shock that an expanse of white sometimes gives; and, by themselves, they have a soft, smooth harmony that blends well with flesh tones. Eggshell is effective in accessories—such as gloves and hat, as in the costume on page 23.

Combinations of colour are not going to be the ubiquitous things they have been. There is a certain relief in seeing, every now and then, a costume that is very nearly all in the same shade.

FABRICS are all of the type that fit in with the tailored idea—woollens that are soft, but firm; velvets, satins, and medium-haired furs. The furs must not be of the too short variety; there will be less shaved furs and none of the very tightly curled furs. The astrakhan used this year is thicker than it has been, with longer, looser curls. Ermine is seen in white, or dyed grey, beige, or black. There is a special favoured place reserved for the use of sealskin.

The new drawn-thread woollens and granulated textures sometimes have a frosty look that makes them very handsome. They are ideal fabrics for dresses of simple, strict cut, and every smart wardrobe will include them, this season. Ribbed materials fall into the same category. Velvet itself is treated in a new way—sometimes cut and worn as if it were coarse tweed, sometimes turned inside out and used for an evening wrap. Firm satins are used for evening gowns cut on sharply vertical lines; heavier materials show evidences of forcing all evening clothes into more simple lines.

IN GENERAL, every detail of dress adheres to this same clear-cut, defined line. Hats are sharply tilted, with a narrow look about them. Sometimes, they are made of that reinstated fabric—felt. These new hats are already so strongly entrenched in the favour of the Parisienne that it is a certainty that they will revolutionize fashions. Bags are slightly smaller and narrower, often shaped to carry in your hand. Shoes and legs are trim. Stockings turn darker, in order better to bring out the sharp line of the silhouette; they may even be in black or in one of the new shades of dark grey or dark brown that look black. Gloves are beginning to close in at the wrists. With plain sleeves, on coats and suits, they'll have a shorter, flared gauntlet cuff; with the wider sleeves of dresses, they'll be plain, sometimes with one button and a triangular tab on top to slip under the sleeve.

Everything contributes to a trim, neat look. There are to be no more superfluous gestures—your coat will be buttoned so that you'll not have to hold it in place around your body; there will be no loose scarf to adjust, no loose curls to tuck in, no flopping cuffs to pat into place. Your costumes will be as efficient as a uniform—though without a hint of uniformity. Dressing, with its attendant making-up and adjustments, is going to be taken away from the bridge table and the restaurant and the street mirror and put where it belongs—in the home.



- Here is a formal coat, "Impulsif," of green wool, with revers of leopard or beaver. Mado hat of felt and velvet; Bendel
- "Arago" is a formal, fitted coat buttoned from the waist-line up. It's of black zebibiline with black astrakhan. Bonwit Teller has the Mado felt hat

WORTH-BENDEL • LANVIN-GUNTHER

The new winter coats will button into place



PATOU—BERGDORF GOODMAN • PATOU—BENDEL

• Patou is using, in place of white, the warm pinky beige that exactly duplicates the background of so many of Boldini's portraits of beautiful women. In "Sappho," a long lamé coat, it is mixed with gold threads and highlighted by a collar of sable

• "Inclination" is an ensemble of crêpe satin in the same soft beige. The coat shows the new in-at-the-waist look that will be important. The bow is in soft brown

Patou borrows beige from Boldini's palette



- Moulded, fitted feeling is obtained, these days, by vertical, rather than diagonal cut. A striking example of this is "489," the dark green velvet dress that appears at the left in the sketch
- In the black chiffon dress, "485," extreme right, the moulded line comes from overlapping vertical panels that suddenly end in a flare. Capes and scarfs will be very much in evidence, often—as here—forming the sleeves

AUGUSTABERNARD • AUGUSTABERNARD—HATTIE CARNEGIE

Straight lines will lead to a moulded effect

MORE TRIM THAN TRIMMED



Coat-dresses with a decisive air

BRUYÈRE manages that sharp, brisk, put-in-place look you must have at all costs, with this dress, "Linotte," below. Of navy-blue wool, the bodice fastens up in a decisive way and is held by a patent leather belt; Franklin Simon LUCILE PARAY'S "Jimmy" is a dress doing a good imitation of a jacket. There's a definitely fitted line to the bodice. It's of plum-red crêpe wool, and it has a black jacket, which is sketched on page 33. Jay-Thorpe has it



Straight coats over gilets

LUCIEN LELONG'S "Dixie"—a coat to be really excited about. Thick, mossy wool in that divine new shade of deep rosy beige worn over a gilet of beaver. Bergdorf Goodman has it (Nice idea for using an old fur coat) SCHIAPARELLI is another believer in coat-over-gilet lines. Her "944" is a brown wool coat with a knitted weave, trimmed with brown astrakhan, worn over a gilet-like blouse and a skirt in lighter weave; from Sada Sacks

Cravat collars on dresses

GERMAINE LECOMTE'S "Rouge Gorge"—a glowing example of the new high-in-the-neck line. The white silk piqué collar, knotted Ascot fashion, lends just the right trim, alert look to this red wool dress; from Hollander ARDANSE'S "Thierry"—another instance of the cravat neck-line. A white crêpe scarf knots squarely in front on the black jersey dress. A black patent leather belt keeps everything trimly in position; from Hollander

Symmetry defies asymmetry

GOUPY'S "Bouche en Cœur" goes in boldly for symmetry, with double-crossed and buttoned tabs at the neck, on the hips, and on the sleeves. Of black crêpe, with inserts of dull heavy silk; Bergdorf Goodman JEANNE LANVIN does some smart double-crossing of incrustations on "Dominique," proving the chic of symmetrical lines in the new trim mode. Of black crêpe, with a white crêpe jabot collar. Hickson has this

Jackets button in at the waist

JANE RÉGNY'S "Printemps," a suit of bright forest-green woollen, is worn with a white blouse. The thing to rivet your eyes on is the cinched-in look of the jacket and those wide revers. It's from Bergdorf Goodman JANE RÉGNY'S "Petit Pois" got its funny name from the white dots printed on the navy-blue wool dress. The plain navy-blue wool jacket has a ribbed weave and the world's most beautifully fitted lines; from Altman

**You can't tell coats from suits**

MIRANDE backs the velvet suit in this black velvet model, "Caucasien." Bands and revers of astrakhan—the nice curly variety that is so smart this year—give a slight hint of the Russian influence. It's from Milgrim HEIM'S "Jupiter." You'd swear this was a suit—but it's a black broadcloth coat with black sealskin placed to give the suit effect. Sealskin, by the way, is having a tremendous revival. Russek's has this chic coat



New revers and cravats

BRUYÈRE—BRUCK WEISS • BRUYÈRE—SAKS-FIFTH AVENUE

The triumph of the eggshell in winter woollens

• Vionnet ignores deep autumn fruit shades and serves up eggshell in light-weight woollen. (Eggshell is the autumn heir to the throne of white.) The jacket of this suit, "8223," is flat around the neck. The accessories are in light brown. Reboux's felt hat, "Vrai Gosse," in both shades of the suit, may be had from Bonwit Teller

• Some coats have cravats, some have revers, but "San Faustino" (at the extreme left on the opposite page) has both. The buttoned cravat is of black breitschwanz and black woollen, setting off the vivid red woollen of the coat. The gloves slip under the sleeves, which are in gauntlet effect. The Talbot hat of felt is from Saks-Fifth Avenue

• High, wide, crossed, contrasting revers—one of white marocain, one of black woollen—trim "Dauphine," the suit at the right on the opposite page. The jacket is buttoned snugly from the waist-line up, and underneath is a just-over-the-waist-line white marocain blouse. The black velvet hat is another Talbot triumph; Saks-Fifth Avenue



**A lot of double-crossing is
going on this autumn season**

- All the new suits and coats are going in for double-crossing, and symmetry is more legal than asymmetry, this autumn. This suit of black wool with a knitted weave, "958" (below), has tab-like revers on the jacket, crossed and clipped down à la Schiaparelli, over a narrow belt at the front
- "Southampton," at the right, below, is a coat of dark-red imported wool mixture with a scarf-collar crossed and buttoned on each hip, giving a fitted feel, as well as a fitted look—another chic point



SCHIAPARELLI—BERGDORF GOODMAN • BRUYÈRE—J. J. JONAS



MIRANDE—KURZMAN • AUGUSTABERNARD—BENDEL

**The autumn necklace collars
combine both fabric and fur**

- Oval necklace collars are now definitely linked up with the jacket and coat. Their joined forces will go far into the winter. This smart suit, "Rue de la Paix," is of deep earth-brown broadcloth trimmed with brown and curly astrakhan fur
- A deep, rich shade of rosy-beige wool fashions "495," belted and pleated, and tinted ermine, in a slightly darker tone, is twisted into the necklace collar. Tinted ermine, by the way, is slated for a successful run in the winter fur sweepstakes



LANVIN—BEST • PATOU—SAKS-FIFTH AVENUE

**The wider the shoulder-line
the narrower the waist-line**

- Cape collars and cape sleeves go marching on to greater glory, this autumn. They make a simple little house dress into a dress that you can wear on the street. They lie smoothly and give that width around the arms that makes the most of slim waists. "Nothing," right, a frock of deep grape-blue crêpe marocain, is a smart example
- "Diabliesse," left, has a cape that buttons down on each side in front. It is of light-weight woollen in black, with a long velvet scarf tied Ascot fashion



LUCILE PARAY—JAY-THORPE • MIRANDE—BONWIT TELLER

**Suits are still proclaiming
the chic half-and-half effect**

- Coats in one colour and skirts in another still carry on together, but the contrasts are more subdued. "Jimmy," has a black jacket with astrakhan and a plum-red crêpe wool dress, also shown on page 28. Sheer black stockings are worn with it
- "Rouge et Noir" stands for a plum-red jacket worn over a black woollen skirt—with just a dash of black in fur and gloves. It buttons trimly in place. Although this costume has a gambling name, you can safely back your chic on this number

SIGNIFICANT BUBBLES

From effervescing Paris



OPENING NIGHT AT THE AMBASSADEURS



• Paris, by night, succumbs to the new straight lines and puff-sleeved boleros; by day, to the provocative tilted hat

Life in Paris is bubbling up. Every one is here. The Ambassadeurs is open; exhibitions greet you everywhere. All sorts of things are going on—weddings, concerts, cocktails, amusing little dinners, informal parties where friends meet, laugh, spread news and gossip, find interest in a hat, in Ruth Draper's new program, in the piquant faces that Boldini adored. Many of his portraits are of beauties still admired. They are reminiscent of what our eyes have seen—lovely mothers in long, sweeping skirts, black gloves, black stockings over slim feet and ankles, and "ropes of pearls." They wave huge eagle fans; feathers sweep from their dashing hats. Movement, shadows, such air, such elegance!

Here is the past that lies nearest to us, yet the contrast between yesterday and to-day is very great. We realize the difference when we see the Princesse Jean-Louis de Faucigny-Lucinge standing beside the portrait of the Duchess of Marlborough and her little son. The Duchess of Marlborough, so spirited in her swirling draperies; the Princesse so casual, so trim. She is emphatically 1931 in her billiard-green suit with a high-buttoned, double-breasted jacket, with her indolent

carriage, her calm look of detachment. Her provocative, forward-tilted hat is a link between the two eras, it is true—a hat that is restoring to our own time the feminine tricks that our mothers knew; a hat naughty, haughty, and demure, all at the same time.

Boldini teaches us three things: the allure of forward-tilted brims, the chic of dark stockings, the beauty of pinkish beige. Really, the happy dressmakers who, at the last Openings, proposed this smart shade, should call it "Boldini beige"—it is so becoming, so suave, such a lovely background for gold and coloured jewels.

And now for the exhibition of the Arts Décoratifs. Here you may come and shop, for the French artists have provided odd bits of furniture that would fit in anywhere. One need not bother, now, to redecorate a whole house to assimilate a new desk into the scheme of furnishings. These new pieces have lovely subtle lines that tranquilly admit them into the midst of old things. One may pick out a glass *coiffeuse*, a small writing-desk for a lady, done of some lovely dark wood and lined with shark-skin; small tables—ever so many of them, for the breakfast or the



AT THE OPERA

coffee tray, for the backgammon-board, for a lamp, for matches and cigarettes. The materials of which these bits of furniture are worked out are a delight to the eye: sycamore, mahogany, glass, ivory, parchment, shark-skin. Lost in perplexity at the sight of new bookbindings of black calf, decorated with entangled golden lines, was the Comtesse de Cossé-Brissac. Her smart, long, slim, half-white, half-black silhouette, due to her black coat over a white dress, her tiny head, long curls, and small, forward-tilted, white straw hat were all perfect.

Here, at the Salon des Arts Décoratifs, you find an inspiration for covering garden chairs: raffia plaits, perfect in their natural shade. You think of countless uses to which they might be put. Carpets are tempting, too. Modern designs, with square and abstract figures, never look so well as in a deep, heavy woollen carpet. A yellow sunny-brown and grey combination is definitely one of the best. This show is always a little tiring, but the thoughtful organizers have prepared, this year, a peaceful corner where you can quietly rest and sip your tea, surrounded by flowers in innumerable pots—arranged row on row, as in a country greenhouse.

Everyone in Paris is longing for fresh, country flowers, for open surroundings and outdoor life. That is why the Hon. Mrs. Reginald Fellowes has arranged the floor of her huge drawing-room to look like the deck of a ship. She invited in a few friends on her birthday the other night. We met and sat around the bar, in the entrance. Alfred Fabre-Luce and his pretty wife were there, even though it was only the second day of his new play, "Richard." The dinner, at little tables in the vaulted, cross shaped dining-room, was very gay. The mirror tables, sprinkled with pink camellias, the huge glass doors in pale stucco settings, the one enormous window, reflecting the garden in its greenish depth, the crystal ship riding on the opposite wall—all of this suggested deep-sea caves.

The hostess looked like a lovely mermaid in her shell-pink dress, with its straight, vertical lines that are much newer than diagonal wrapping. Around her neck was a huge flower necklace made of real daisies. Dresses were very vaporous that night, and, all of a sudden, chiffon in pale colours defied with success the rather formal satins. The Comtesse Jean de Polignac had a slim, pleated, green chiffon dress with a very soft scarf, while the Comtesse Charles de Polignac and the Comtesse Jean de Vogüé wore the jumper type of dress: *pailleté* bodice over flowing skirts.

Mrs. Lombardie, whom one always meets at Chanel's, was there, as was Mrs. Sargo, who has an important job with Augustabernard. Monsieur Patou talked to Miss Maxwell about her part in Paul Morand's new film. There is no good

party in Paris, nowadays, without a "fashion spirit" about it. While the Negroes played, Lady Mendl sat down to a backgammon-board in the small room where Monsieur Sue designed a lovely floor, reproducing, in precious woods, all the *zodiaque* signs. Some of the other guests walked up-stairs to look at Mrs. Fellowes's bedroom. It is panelled all around in deep blue Venetian glass and looks as though flooded by perpetual moonlight.

Soon after the birthday party, a great many weddings came along, followed by typical, intimate French receptions. Not without a certain thrill does one enter, nowadays, the beautiful hall of the Duc de Doudeauville's eighteenth-century hôtel, in the rue de Varenne. You are greeted by the powdered *suisse*, stamping his halberd on the antique floor, and escorted up the lovely staircase by wigged valets in gold and amaranthine liveries. Almost every woman in the high-ceilinged room wore a tiara and ropes of pearls or huge diamonds, set in very simple chains; enormous sapphire or ruby pendants, with huge, soft chiffon handkerchiefs to match, and, of course, a white satin dress.

One had to rush, on the same day, from the marriage of the Princesse Marguerite de Thurn et Taxis to the Prince Gaëtan de Bourbon de Parme (brother of the Impératrice Zita), to the wedding of the Prince de (Continued on page 76)



THE BOLDINI EXHIBIT



THE DECORATIVE ARTS EXHIBITION IN PARIS



STEICHEN

MOLYNEUX-BERGDORF GOODMAN

Frosted white chiffon

Snow-white chiffon, frosted with a myriad of white beads like an icy window-pane on a December morning—here is the coolest of cool gowns for an August evening. A simple satin belt with a sparkling rhinestone buckle bands the waist, and the hips are beautifully moulded by diagonal cutting. The diamond necklace and the bracelets are from Mauboussin



STEICHEN

LANVIN-THURN

Two pale green wings, fluttering from each shoulder-blade, alight on this white crêpe roma dress to give it great success. The tailored belt and peplum make you think, at first, that it is in two pieces; it really isn't. The oh-so-deep décolletage crosses with two straps of material. Thurn has the dress; Black, Starr and Frost-Gorham the jewels; I. Miller the slippers

Another winged victory



STEICHEN

J. SUZANNE TALBOT—SAKS-FIFTH AVENUE

**A new slant on
hats for autumn**

Gone are the foreheads of yesterday. The wearer of the new hat can not push it debonairly to the back of the head and call it a day. Now, it must be worn well down over one eyebrow, showing one side of the hair, as illustrated by this Talbot model made of white mesh and faced in black. The coat is of black wool with silver fox giving the new broad shoulder-line, and fur at the elbows adds sleeve interest. Posed by Mrs. Rossbach, of Saks-Fifth Avenue

Lanvin uses brilliant red velveteen for the coat on the opposite page and gives it that width at the elbows, that bulk above the waist-line, that is now making last winter's coats seem like relics of the past. Wide bands of silver fox placed at the elbows give this effective new line, and the same luxurious fur edges the cape-like effect, which closes high in the front and hangs in a cowl well down in the back. The coat is from Gunther's, and the jewels from Cartier



STEICHEN

LANVIN—GUNTHER

Fashion sees red for evening wraps

INNOCENCE in PARIS

THEY THINK A DEMI-BLONDE AND A DEMI-BRUNE
ARE TWO DIFFERENT TYPES OF GIRLS

- A demi is a half-litre of beer. It comes to you fresh and cold, at the cafés, and costs about two francs (eight cents). It is generally served in a tall glass, which is quite similar to the glass that Americans use for lemonade. You should specify whether you want light beer or dark.

THEY MAKE THE MISTAKE OF TIPPING THEIR
COIFFEUR LESS THAN THEY WOULD AT HOME

- It costs infinitely less to have your hair and nails done in Paris than at home. The low prices are partly due to the fact that, as a rule, no salaries are paid, each worker depending for his livelihood on tips. If the coiffeur works over you for two hours or so, he should have at least ten francs—regardless of the fact that the whole bill may come to forty francs. And it would be the nice thing to do if you were to give two to four francs to the little girl who washes your hair.

IT OCCASIONALLY HAPPENS THAT THEY ARE
SERVED BYRRH INSTEAD OF A BIÈRE

- "Byrrh" is the trade name for an apéritif with a slightly bitter, tonic taste. It is pronounced like the American word *beer* and is sometimes served, by mistake, for *bière*, if your American pronunciation hasn't taken on a French accent.

THEY THINK IT IS THE SMART THING TO LUNCH
AT THE RITZ ON MONDAY

- Monday is the great day for luncheon at the Ritz, because on Monday the butcher shops, in Paris, are closed. To simplify housekeeping problems and to make sure of their guests having a satisfactory meal, smart French people have acquired the habit of going to the Ritz on that day.

THEY ARE INVARIABLY AT THE MERCY OF TAXI
DRIVERS, WHEN THEY FIRST ARRIVE

- Taxi drivers have an uncanny way of spotting new arrivals and consider them fair game. It is well to know that the fare doubles automatically on the meter, after eleven at night. It is quite unnecessary to pay double the registered amount as the driver may try to persuade you to do. As for tips: one franc is right for a charge up to five or six francs; you should pay one franc fifty if the charge comes to nine or ten francs; beyond that, two francs are quite sufficient.





THEY ARE UNAWARE OF THE EXTENT OF THEIR OBLIGATIONS TO THE CONCIERGE

- The French concierge corresponds superficially to the janitor at home. She is the ruler of your destiny. She can direct or waylay friends, packages, and messages. Her good-will is procurable, at a price. What this fee is and how it should be dispensed can be determined only after taking counsel with friends who live in apartments comparable to yours. There are, however, a few general rules. In taking over a new apartment, you start off with a *denier à Dieu*—ten per cent. of the year's rent. After that, your obligations consist of a substantial New Year's present and a small tip every rent-day. If you take a furnished apartment, you give approximately ten per cent. of your month's rent each month and don't forget the New Year's present.

THEY ASK FOR A MELON AND GET A FRIED FISH

- If melon, a fruit, and *merlan*, a fish, are both listed on the menu, avoid confusion and point to the one you want.

THEY NEVER HEARD OF THE SOMMELIER AND ARE UNCONSCIOUS OF HIS GREAT EXPECTATIONS

- The *sommelier* is the wine man that a restaurant of any degree of pretension is sure to have on its staff. If you order a carafe of beer for two, it is gracious to give him a couple of francs. If you order cocktails and wine, he should have five francs. If he serves your dinner-party with numerous drinks, he should have at least fifteen francs.

THEY GET INTO DREADFUL CONFUSION WITH THE USHER WHO SHOWS THEM THEIR THEATRE SEATS

- If you don't tip the *ouvreuse*, she will hold you up until you do. And hold up the play while you hunt for change. You must be good-humoured about these small charges. Seats, compared with what they are at home, are cheap. Give her two francs for two seats at a movie, three or four for two ordinary theatre seats, and at least five on gala nights.

THEY FAIL TO DIFFERENTIATE BETWEEN THE LATIN QUARTER AND MONTPARNASSE

- The Latin Quarter is the old student quarter of Paris that centres around the Sorbonne. Its main artery is the boulevard Saint-Michel. Montparnasse, the newer and more lively artist quarter, is the capital of Bohemia, to-day. It reaches a climax in the junction of the boulevard Raspail and the boulevard Montparnasse. The two quarters are separated, roughly speaking, by the lovely gardens of the Luxembourg.

THEY DON'T KNOW A CHARGE IS EXACTED FOR THEATRE PROGRAMS AND A TIP EXPECTED, TOO

- Theatre programs in the French capital cost anywhere from two francs to ten francs. It is polite to add fifty centimes or a franc to the charge, except when it gets up to ten. Then, you can let it go at that. (Continued on page 80)



CECIL BRATON

Miss Mary Catharine Whitney

Miss Whitney, the daughter of Mrs. Fisher Whitney, of New York, spends her time between Italy, England, and this country. She is a keen race-meet attender and goes every year to the Grand National. However, she not only knows her race-horses, but is a rider herself. Fox-hunting with the Essex Hounds is her special hobby. Miss Whitney lives in Bernardsville, New Jersey

HOW MUCH CHIVALRY?

By Nancy Hardin

THIS is a day when all the little girls are born knowing how to strap on their own skates. They can earn their own livings, are qualified to cope with all sorts of emotional contingencies, and can paddle their own social canoes. Man, as a beast of domestic burden, is, like the horse, vanishing. Woman can do without man as guide, philosopher, and friend, or at least so she says, waving the banner of her self-sufficiency.

And very nice, too. So much the better to respect you with, man replies. But a curious imperfection appears in the fabric of her emancipation. Although standing on her own feet appears a delightful pastime, she expects man to polish the shoes that clothe those feet. Although lifting her head in the gesture of freedom, she expects man to bare his when they meet on the street. Although she has opened wide the door to feminine achievement, she is very peeved if a man does not stand back to let her pass first through any common or garden door. This is all right. It can be classed under the heading Social Amenities. Male heads have been bared so long, male bodies have been hoisted so long from chairs at the entrance of the female, that it is easier to let things go on so. But there are subtler, less tangible points of man's behaviour to the woman who can make as much money, use as strong language, and go to the same dives as he can. And these subtle points bring up a question—how much chivalry should a woman expect from a man in this Day and Age?

Suppose you, a woman fond of metaphorically standing on the feet God gave you, are enjoying a drink with a young man in one of those haunts where speaking becomes easier and easier as the evening goes on. A man at the next table, more tanked than tactful, remarks that your dress is ugly, your face a mug, and your ancestry doubtful, in words less well chosen than these. Just what do you expect your own young man to do? Rise and paste the drunkard? Or leave you, a woman on her own feet, to fight her own battles? Clearly, not the latter. And, yet, all your beau could do would be to speak sternly to the offender and perhaps cuff him. For, if the man were slightly intoxicated, a blow would start a fight, and, if he were in the last stages, it would be hardly fair to knock him out. Or do you think it would? Do you think your beau should get in a fight over you? What do you think?

Suppose, on the other hand, that you had gone dancing with your young man and were making sprightly with him at your corner table. His eye wanders; his replies are absent-minded; all at once he remarks that at a table across the floor sit old college friends of his, to whom he must speak, and may he please be excused?

Of course he may, but are you mad when he stays gabbling with his Skull-and-Bony cronies, and how mad are you? Doesn't your modern and emancipated soul suddenly go Victorian?

Or, suppose your young man did none of this, but suppose a man at the next table kept knocking the ashes of his cigarette so that they landed with unfailing precision on the folds of your dress. You are irritated, your beau is irritated, but is he irritated enough and has he enough of the Knights-of-King-Arthur point of view to tell the man to be more careful?

Suppose you and your beau were driving back to town after a dance in the country one hot summer night. Thunder is heard, and the rains descend. Your young man, ever the Chesterfield, offers the coat of his dinner-clothes to protect your dress and thin cloak. This Raleigh-like gesture, while saving your finery, will leave him in sopping shirt-sleeves. Would you let him make it?

Or, suppose you are a *débutante*, young, and suddenly and agreeably pretty, and hence out for night-life. You invite two boys and another girl to dine at your house and go to the theatre. Your parents have paid for the seats. Afterwards, in no wise sleepy, you suggest going on to a night-club, which pretty well signifies that the boys will pay the check. They say, No, don't let's. Now they, poor bond-sellers that they are, may be sleepy. Or, they may not have the rather sizable amount of cash required to take even ladies with little appetites dancing. In any case, would you be enraged at their default? Do you think they should do whatever you suggest? Would you offer to foot the bill yourself? And if you did offer, would you expect the youths to take you up on it?

Do you expect him to pay for all the taxis? Would you like him if he let you pay? Do you expect him to take you home from a party when he lives at the opposite end of town, and he is just as sleepy as you are? Do you expect him to call for you to take you to a concert when you are not dining together? Would you mind if he asked you to meet him at the concert hall? Or, supposing love to have come into your life in the shape of an impecunious, if fascinating fiancé, what would you think if he thriftily saved his pennies toward marriage and made no mention of an engagement ring? Would you prefer it if he offered you one, giving you the chance to say Nonsense, what Needless Expense, yourself? Suppose in planning your honeymoon, it comes out that the bridegroom-to-be can only afford Atlantic City. You, on the other hand, have the money to go to the West Indies, your own personal Promised Land. Would you suggest going there Dutch, and would you like it if he said O.K.? Would you mind his letting you pay for yourself? Why would you mind? What about this Chivalry? Do you expect it—or do you?

A PREVIEW OF NEW YORK SOCIETY

Filmed by Rosamond Pinchot



NELSON SLATER

VOGUE, constantly looking forward to tomorrow and to-morrow, here presents a preview of hosts and hostesses of 1950. The energetic gardener at the bottom of the page is Sage, son of Mr. and Mrs. Thomas Fuller. His cousins, two future belles, Wendy, daughter of Mr. and Mrs. Douglas Burden, and Jennifer, daughter of Mr. and Mrs. Thomas Coward, are portrayed across the page. At present, their social season consists in running wild on their adjoining places in Bedford. David, a menace to susceptible hearts of the future, is the son of Prince and Princesse Paul Chavchavadzie. Boats, marbles, and watching the Knickerbocker Grays are his favourite sports. His mother, who was formerly Nina of Russia, is a niece of the late Tsar. Billy, who already strides his horse with skill, is the son of Mr. and Mrs. William Gaston. Here, he smiles at his mother, the former Rosamond Pinchot, who is photographing him on his penthouse playground in New York.



MICHAEL FORRESTAL

Nelson, son of Mr. and Mrs. Nelson Slater, is shown here looking over the younger and elder generation of live stock on his father's and mother's estate, at Locust Valley, Long Island. Below is a future Wall Street magnate, Michael, the son of Mr. and Mrs. James Forrester



SAGE FULLER



DAVID CHAVCHAVADZIE



BILLY GASTON



JENIFER COWARD



TONY AND MARY PINCHOT

Tony and Mary, daughters of Mr. and Mrs. Amos Pinchot, promise to carry on the family tradition of beauty. They are shown here playing with their Siamese cats. Priscilla and Carley are the daughters of Mr. and Mrs. Charles Havemeyer, who live in Syosset, Long Island, in summer



PRISCILLA AND CARLEY HAVEMEYER



WENDY BURDEN



MARGOT HOLT



ELENA SCHMIDT



CARMEL SNOW

The little girl with a dachshund in tow is Margot, daughter of Mr. and Mrs. Elliot Holt. The delightful tree sitter is Elena, daughter of Mr. and Mrs. Mott Schmidt, of Bedford, New York. Carmel is the daughter of Mr. and Mrs. George Palen Snow. Her hobbies are hoops and her dog



MATT E. EDWARDS HEWITT

WATER GARDENS

**On the grounds of an
estate at Oyster Bay**

• At Mr. and Mrs. George Temple Bowdoin's beautiful place on Long Island, two jewel-like water gardens dot the grounds. The upper pool, directly above, is set in a majestic background of mammoth old trees, and its waters splash with brook trout. At the left are the vine-walled steps that lead down to the pool from the tulip garden

• Steps lead to the boat-landing of the lower pond, which flows into Long Island Sound. Swans and ducks paddle on its surface, and willows weep along the shore. Another view of the steps leading down from the broad upper garden to the formal pool is shown at the bottom of the opposite page—the pathway bordered with terra-cotta jars and potted bay-trees



Behind the Bars on Park Avenue



THE FACE IN THE BARROOM MIRROR

ANTON BRUEHL



FIRST AID FOR THE TIRED BROKER

- Through the doorway leading to the pine-panelled bar shown on the opposite page, you see a cheerful party of convivials hanging over a bar kept by a classic bartender—and then, you see that it is a mural painted on mirror by Charles Baskerville. Drawing nearer, you become part of the picture through reflection. At one end of the bar is a closet for bottles
- At the left on this page is an optimistic mural, also by Mr. Baskerville, with Market Bear and Bull toasting each other under the motto "In Vino Veritas"—a design to cheer the gloomiest broker. The walls are panelled in spinach-green mirrors, and the lighting filters through the frosted glass bar top
- Below is still another Baskerville bar with a gay blue wall on which pink elephants and mauve monkeys frisk alcoholicly among green palms, which meet overhead, where a thoughtful monkey holds the electric light steady



ANTON BRUEHL

CONVIVIAL PINK ELEPHANTS AND MAUVE MONKEYS



- Fashion has cut loose from the once ubiquitous "corsage." All stiffness is absent in these graceful arrangements of flowers. Miss Diana Fellowes wears gardenias from shoulder to hip with her black dress; Comtesse de Robilant pins two pink water-lilies at the front of her white organdie; and the young girl above carries, at her début, a bunch of pink roses with a cluster of violets off-centre, reminiscent of 1880 bouquets
- On the left, we have a young woman about to be married. Although she is dispensing with the traditional veil and train, she does not omit flowers. She wears a tight cluster of white violets pinned at her waist, as Viennese beauties were wont to do
- On the opposite page, Madame Champin wears a violet lei with her green dress and violet jacket, and Mrs. Reginald Fellowes (Daisy Fellowes) wears a daisy lei



EVER since one took one's first stiff triangle of gardenias, tied with ribbons of a ghastly candy-pink, from the dewy, green, waxed paper of the florist's box and experienced the first, fine, careless rapture of being bunched, there has been a certain unique thrill in wearing flowers. The only fly in the floral ointment has been the unfailing banality of the kind of flowers one wore. Gardenia "corsages." Two orchids of a smashing purple tied with too much ribbon. Old-fashioned bouquets that missed quaintness by being too insipid, too regular, too designed, too in rows. One sensed the stupidity of these banal floral pieces, but, to console one, there was always that undeniable pleasure in having freshness and greenery pinned to one's shoulder. By some tacit convention, it was presupposed that these were the only flowers adapted to wearing. In a century that is chiefly concerned in abandoning the whalebone effect of corsets and simplifying clothes, nobody thought to cut loose in their floral trimmings.

But this is a dirge for the past. Everything has changed. Suddenly turning their minds to this branch of adornment, smart women have evolved a number of charming new ways to wear flowers, of charming new flowers to wear. With more unstudied, impulsive gestures, they pin them on—as though the sight and fragrance of a certain growing flower, fresh, alive, heavy with perfume, were irresistible. Where they once were a little afraid of them, treasured them too much, endowed them with a weighty importance that robbed them of their spontaneity, they

BOTANICAL CHIC

New ways to say it

now take them more casually—wear them with an unconscious indifference—as a man wears his good looks.

Perhaps, Lady Abdy is the trail-blazer. For some time, she has pinned on or carried nasturtiums, the fiery petals of which repeat the lights of her tawny hair. Now, one of our New York beauties employs this manœuvre, pinning a round bunch of nasturtiums at the décolletage of her dress, where they accentuate how red her hair is. Another New Yorker has achieved a small fame by appearing throughout the season inevitably with her cluster of white violets, no whiter than her lovely hair. As far as we know, nobody but the fictitious Dame aux Camélias ever pulled this particular trick before.

Mrs. Reginald Fellowes, dressed in white satin, gave one of those parties of hers in Paris and wore a lei of daisies slung about her shoulders, repeating, this time, her name! Her daughter, Diana, wore gardenias from shoulder to waist, like the strap of a Sam Browne belt. Madame Champin, in a green dress with a violet jacket, wore a lei of violets, fresh and scented (Continued on page 87)



BRUYÈRE • HEIM • GERMAINE LECOMTE—BONWIT TELLER • LUCIEN LELONG—SAKS-FIFTH AVENUE

Black velvet will return to us, this season

Short, square, black velvet revers cross like a cravat and button down on this black woollen coat, "Breton." The black velvet note is repeated on the cuffs. The velvet and the sleek lines give a dramatically new look

A double-star turn, with ermine and black velvet on the bill, appears in "Derby." The coat is cut in, pulled in, and buttoned in at the waist. Bell-shaped incrustations of fur, over the elbows, balance the dented line

Width at two levels between shoulder and wrist is the feature of "Diabolo," a black velvet coat-dress for formal autumn wear. Narrow strips of ermine accent the double-cape effect, and there is an ermine cravat

The man's tail-coat is formally introduced to the feminine mode in "Jeunesse," made of black velvet with revers that are part of the bolero cut. The blouse is of white georgette, the skirt of heavy black crêpe



AUGUSTABERNARD—BERGDORF GOODMAN • MARTIAL ET ARMAND—ALTMAN • BRUYÈRE—BONWIT TELLER • WORTH

Short-haired furs will go a long way

Sealskin goes all the way down to the waist in "523," and a peplum of black wool to match the skirt joins it. Two more chic, new details of this suit are the muff-like sleeves and the almond-green crêpe blouse

More evidence of the return of the seal is given by "En Secret." Here, a big, squashy collar swings around the neck into a long end, held down by a belt. The coat is of evergreen cheviot with sleeve width at the elbow

"Château Frontenac" exploits two furs. The collar of thick, curly black astrakhan runs straight down each side, revealing white astrakhan rasé revers. Note the bell-shaped sleeves, wide below the elbow

Fur revers are tremendously smart. On "Olympic," they are of ermine—like fresh snow against the deep blue of the woollen coat. There is a bolero cut in back, and the sleeve width branches up and out

Mr. and Mrs. Paul Hammond's guest-house on Long Island (at right) is across a broad lawn from the main house and has its own tiny courtyard, where guests may breakfast out-of-doors. The Marshall Clark cottage (shown in the two photographs below) is nestled on a hillside beside the water and almost entirely screened by flowering roses and hedged gardens. The fireplace is included with the house



THE FIREPLACE IN THE CLARK HOUSE



MR. AND MRS. PAUL HAMMOND'S HODGSON GUEST HOUSE



MATTIE EDWARDS HEWITT

THE SEARS, ROEBUCK COTTAGE OF MR. AND MRS. MARSHALL CLARK AT CENTER ISLAND



THE BOSSERT HOUSE OF MR. AND MRS. RICHARD NEWTON AT OYSTER BAY

LEFT over from the days of the German magicians who performed at our birthday parties, there lingers in all of us a love of the Presto. This childlike sentiment is whipped up the more by the modern spirit of impatience. And so we order clothes that we can put right on our backs, take snapshots instead of time exposures, and, if we want a little cottage in Virginia or by the sea or in South Carolina, we want it at once, before the hunting is over or before it is too cold to swim or the open season has closed.

There lies one of the reasons for the popularity of all these delightful little ready-made houses, which are springing up all over the countryside, luring us to bucolic bliss without responsibility and within reach of our depression-shaken pocketbooks. When you picture to yourself that a cottage like Mrs. Thomas Hitchcock's takes a little less than four weeks to complete from the time the order is sent in, the fun of the ready-made system begins to dawn. First, you get the idea. Then, you send for catalogues. You hit upon the house you want. The plans for the foundations arrive. A truck drives in your front gate laden with picture-puzzle sections of the house, already painted. And, before you know it, you find yourself shaking up cocktails in the pantry of the house, inaugurating its first house-party.

You can't possibly call these sectional houses portable, because the very flimsiness of the word maligns them. Even those built upon the Southampton dunes are not, biblically speaking, "houses built upon the sand." In the terrific storm this winter, a whole dune was washed away, but the little Hodgson house of Dr. Joseph Wheelwright stood on, and the Percy Rockefellers' Hodgson playhouse, which they

WITHOUT BENEFIT OF ARCHITECT

bought years ago for their children, is now covered all over with rambler roses and is still in use by grown-up guests.

These houses can be heated and stand the furies of the elements. If you wanted to set up one in New Hampshire for the winter sports, it would last very stoutly through all the winter blizzards. Though they are always bought somewhat in the spirit of play, these houses are serious homesteads to be lived in the whole year round. Some of their owners have them set up by their gates while their big houses are in the building and then reluctantly relinquish them to the superintendent or else forget entirely to build and stay on, adding new charms and extensions to the little cottage. Some buy them to house the phonographs and radios and general hullabaloo of the younger generation. Others, hospitable, but surfeited with week-end guests, have them built on their grounds to take care of the Saturday-night overflow—modern counterparts of the beautiful little *foresterie*, seventeenth-century guest-houses frescoed by Veronese, which Palladio always built close by his beautiful villas on the Brenta.

There are two kinds of ready-made houses to be had. The sectional, which literally come in (Continued on page 82)



STEICHEN



SAMUEL N. GOTTSCHO

Carefree houses in the country

- The Hodgson house of Mr. Edward Steichen, at Redding, Connecticut, has nine rooms and is surrounded by apple-trees. Here, Mr. Steichen, who is an ardent gardener, has a fine collection of hardy rock-garden flowers
- The photograph at the left shows a bedroom in Mrs. Thomas Hitchcock's Hodgson house, which overlooks Long Island Sound. Chartreuse-yellow, blue, and green combine in the decoration, which was done by Helen Snyder

KNOWING THE ROPES in SWEDEN

By William B. Powell



SWEDISH STATE RAILWAYS

AT THE GRAND HOTEL IN STOCKHOLM

SHOULD Sweden be to you merely that country in northern Europe which sends us boat-loads of husky housemaids and masseurs, it is high time you woke up to the fact that it is one of the smartest and most amusing spots on the Continent. For several years, I had felt a trip to this country "coming on." Maybe it was because Scandinavia was the only part of Europe I hadn't visited; perhaps it was because I like Nordics as a whole more than Latins; or maybe it was just because I think Greta Garbo is so grand. At any rate, I felt something must be done about it—and so, last summer, I went.

When people ask me why I have gone Swedish, I become suddenly tongue-tied, for I feel that I can't give an adequate answer. I like Sweden (and, for the moment, I mean Stockholm) because it is such a fascinating combination of age and modernity and because of the similarity to Venice. But, although Stockholm possesses a vitality and a verve that are lacking in romantic Venice, the northern capital has plenty of romance, too. Perhaps I love Stockholm because the ubiquitous *snapps* with its beer accompaniment makes you see it through rose coloured glasses. But no—the place looked just as exciting to me in the morning. And that is high praise after Stockholm nights!

Considering Sweden as a resort, you will find that it offers you all the usual diversions of any popular Continental spa or *plage*, yet, at the same time, it gives you additional value which, for want of a better word, I must refer to as charm. I shall try to tell you a few things which will help make your visit to Sweden more amusing. In the first place, how will you arrive in Sweden? Unless you sail there direct from America, you will probably go to Sweden either from London or from Germany. If the former, you will sail from Tilbury, which is very near to London, and you will be agreeably surprised when you discover what a nice little steamer it is that will roll you across the North Sea to Gothenburg. Oh, yes, I'm afraid it will roll. But the boat is very comfortable, and, even on this small steamer, the Swedes have installed (you might know it) a Turkish bath, which, they assure you, aids your *mal de mer*. For those who

are keen on flying, the trip from London via Amsterdam, Hamburg, Copenhagen, and Malmö is extremely interesting and surprisingly quick.

I reached Stockholm via Copenhagen, and this is a very good way to approach it. Copenhagen impresses you as being a good deal like Paris or Brussels. It is clean, prosperous, and inviting looking—but it is not so beautiful or picturesque as Stockholm. If you go there, book your room well in advance at the Angleterre. Go out and see the town and discover how interesting it is. Have lunch or tea at the Yacht Club. You don't have to be a member, unless you are especially taken with the second-storey dining-room, which is reserved for members. In the afternoon, take a stroll along beautiful Langelinie, a promenade which follows the harbour-line. In the evening, you will, of course, go to the famous Tivoli Park. Here is a Luna Park which has been glorified up to the Ziegfeld standard. Although it includes all the usual attractions for a bourgeois crowd, the whole appearance is dressed up to fascinate the most artistic eye.

Gay coloured lights, fountains, and attractive cafés appealing to all pocketbooks are scattered through the engagingly laid-out park. Brass bands, string quartettes, and jazz orchestras—Tivoli Park has them all. The trees and the planting are worthy of a horticultural garden. Dine one evening at Wivel's and another night at Nimb's—two excellent restaurants, both adjoining Tivoli. And don't gape if you see a dowager puffing away at a black cigar. Be sure to motor out in the country and see how prosperous, well cultivated, and attractive it is. Drive to Elsinore, where you can recite your favourite Hamlet quotation in its native heath. On the way back to town, tell your driver to stop at both the palaces on the way. Though small, they are charming and informal.

But I must get you out of Copenhagen and off to Sweden. Take the night-train—it's very comfortable, and you will enjoy the unusual sensation of having your train put on a ferry-boat, which takes you across the Baltic Sea to Malmö, the southern metropolis of Sweden. The crossing is about three hours, and the (Continued on page 81)



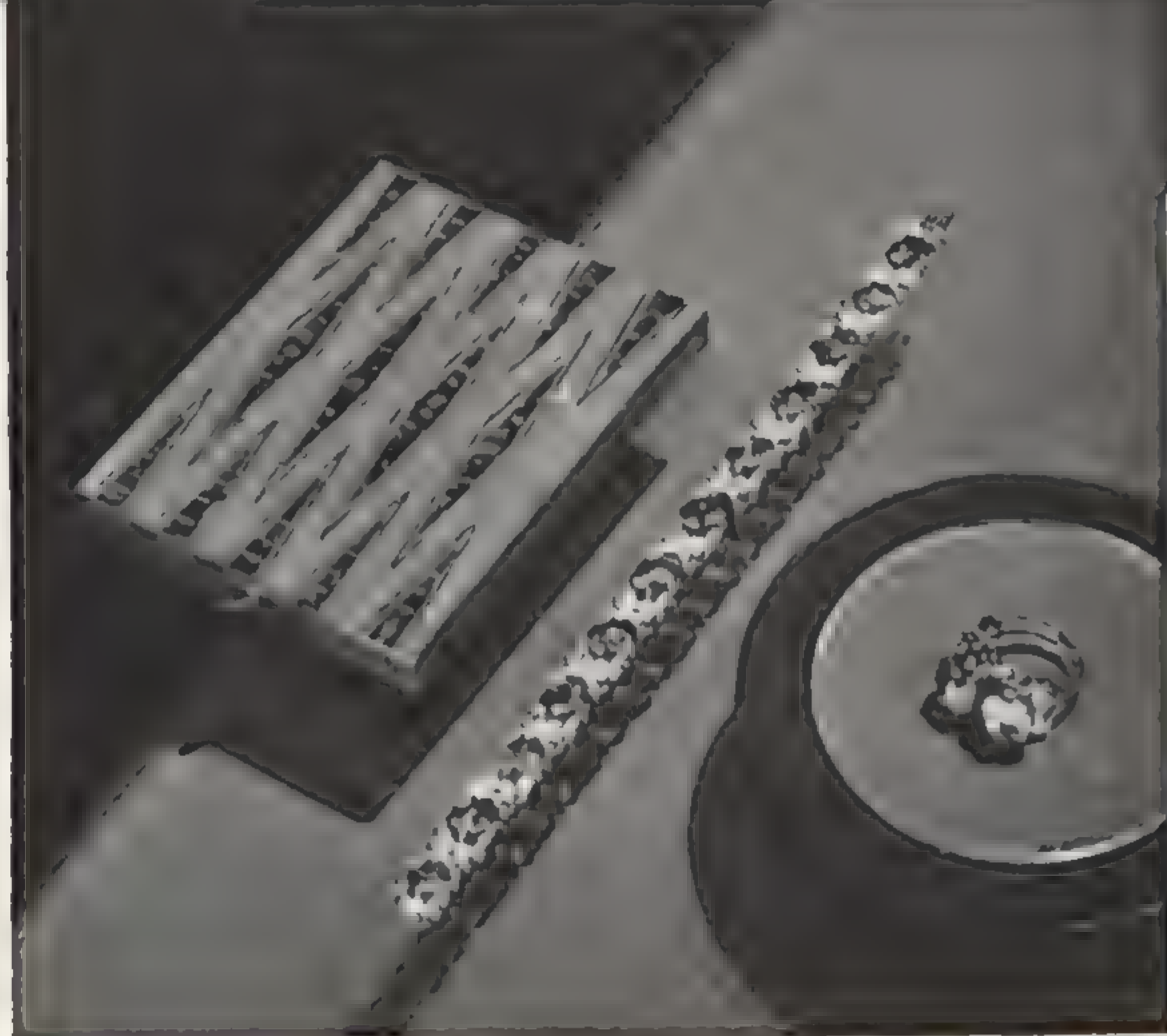
CRYSTAL



CHROMIUM



CHINA



RUBY



WOOD

MARTINUS ANDERSEN

• Chromium—A flower vase; tubes for leaves and flowers; scroll book-ends; Russel Wright
 • Crystal—The Swedish bowl has a classic design; the vase, twinkling stars; Gilman Collamore
 • Wood—Two painted banks, apropos these days; two comic music-boxes; Rena Rosenthal

• China—Silver Wedgwood plate, flower design; Plummer, Wedgwood, silver and purple grape border: from Gilmore Collamore
 • Ruby—Cigarette-case, white gold, square rubies; ring, four carved rubies set in diamonds; Mauboussin. Bracelet of carved rubies and diamonds; Marcus

Rewards for the faithful on wedding anniversaries

SINCE Paris and Reno have become famous stopping-off places, since half the world hops in and out of the holy state of matrimony as easily as it hops in and out of a taxi, we suggest that those who have the wish and will to stick together through the tempest, for better, for worse, deserve gifts from the gods and their friends. Even a few years of married bliss are cause for celebration. Why not move up your dazzling anniversaries to an earlier date and have your golden gifts while you're still in your golden age and young enough to enjoy them? Why not make the silver anniversary the tenth and the gold the twentieth? The ruby the fifteenth and the wood the second? And, if you survive the first six months unharmed, don't take it as a matter of course. Vogue suggests that you cut loose and celebrate with a new anniversary, the chromium.

- Silver—Lemon-squeezer; Black, Starr and Frost-Gorham. Cocktail mixing set with tongs, cup, and spoon; Rogers, Lunt and Bowlen
- Silver—Salad bowl with fork and spoon; Udall and Ballou. Salt holder and pepper-mill; Gorham
- Silver—This distinguished cocktail shaker has an untarnishable palladian finish; International Silver Company. Cups of striking design; Reed and Barton
- Silver—Unusual gong from Les Arts Modernes. The classic compote dish has a charming carved base and graceful top; Jensen
- Silver—Simplicity is the sterling quality of this after-dinner coffee set with pot, sugar bowl, cream pitcher, and tray; Towle
- Gold—Table clock and wrist-watch with woven gold strap; from Marcus. Oblong vanity-case of red and yellow gold; collapsible pencil; both from Caldwell. Woven red-and-yellow cigarette-case and bill clip with latch-key; both from Udall and Ballou



SILVER



SILVER



SILVER



GOLD



MARTINUS ANDERSEN

SILVER



• Nothing like the chi-chi scarfs worn by our venerated grandmothers is this 1931 chiffon model, at the left. It swings around the shoulders like an Aztec chieftain's, loops down one side, and is anchored under the belt. The accompanying diagram shows how simple it is to make

• (Opposite page) You see the influence of Vionnet instead of Victoria in this lace scarf with a deep V in the front and cowl drapery around the neck. As a background for a clip or a disguise for an obsolete neck-line, it's perfect. Mathematical proportions for cutting it are shown on page 78

• To prove what the modern mind can do to a scarf—here's one, with a hole to put your arm through, that turns out to be a dashing bolero. Practically any evening material would be smart for it, except lace. A printed chiffon over a plain chiffon dress is an amusing suggestion. Exact mathematical dimensions for this are given on page 78

WE are contradictory creatures. Lately, we've taken into our heads the notion that our shoulders can't go uncovered at night. A gown may be slashed to spine-revealing depths, but we feel painfully conscious of bare shoulders. Something has to sit lightly over them—a jacket, a cape, a hint of a sleeve, or, newest of all, a scarf.

At the mention of scarf, some of you will jump to conclusions and think of the oblong length of lace or chiffon your sainted aunt wrapped about her shoulders. But your mental picture is wrong. The scarfs of 1931 bear no relation to that. There's no aura of the Mauve Decade about them. They're more Vionnet than Victorian, they're unexpected in shape, cut in ways no scarfs were ever cut before, and you drape them about yourself in that half-modern, half-Hellenic fashion that gives you a fluid, sculptured line.

Their purpose in life? Here's one that is merely a gay and light-hearted flattery to your face—a gesture with the same ineffable grace that is in long, slim hands. Another serves as a contrast to the colour of a dress that may have become a little monotonous—supplying just the right dash of brilliance. A third may almost be a bolero. A fourth may be a sheer affectation—for the sole purpose of forming a background for a jewelled clip or brooch. Now and then, these scarfs have a more practical job to do. They camouflage the obsolete look of a last-year's neck-line; or they are a good disguise if you are a shade thinner or thicker than you should be; or they bestow a little warmth when a draught blows. And all of you with cramped incomes, think of the changes you can ring on any given evening dress with two or three of these scarfs! Alternate them, like sentries, and your dress will have a couple of smart aliases.

Another thing that makes all women rise up and call these scarfs blessed is that they cost practically nothing to make—either in almighty dollars or in hours. Finances have nothing to do with their chic—it is the aura of "you" that makes them what they are. A length or two of fabric—lace or chiffon or crêpe or velvet retrieved perhaps from a discarded dress—will suffice.

Take, for instance, the three scarfs shown on these two pages. Each is a triumph of chic, and yet the simplest thing in the world to make—as you can see from the diagram accompanying each one. (Continued on page 78)

SCARFS

That you can make

between tea and dinner





STEICHEN



BERGDORF GOODMAN • BENDEL

Sport clothes go wool gathering

A plaster-white bouclé sweater, a white flannel skirt, a white Irish crocheted beret, a white wool top-coat, a white éponge bag—put them all together, and you have this perfect and not too expensive sports outfit; Bergdorf Goodman's Ready-to-Wear Department

Wool being the favourite of all sports fabrics—here is a jersey and angora-jersey suit that includes a brown skirt, a white tuck-in sweater, and a beige-and-white jacket; in other colour combinations; Bendel's Ready-to-Wear Department; chair from Arden Studios

(Opposite page) On and on goes the furore for hand-crocheted things. And two of the newest are worn by the machine-made beauty shown on the opposite page—a hat and scarf of a soft, flat, white linen mesh. You tie the triangular scarf as you please

TIPS ON THE SHOP MARKET

By Shop-Hound

THE other day, I saw a certain Chrysler roadster that belongs to a smart young woman who lives on Long Island. In it, an integral part of the dash, was a make-up box that could be pulled out to use and, when pulled out, automatically lit up inside so that you could see to powder the thing you call your nose even on a black night. Now, this was a special Le Baron body on the Chrysler, and the box is not standard equipment, so I can't tell you where to get it. I'm just telling you, that's all. I thought it might interest you.

- Hermès is one of the places that the car-conscious should know about. If you are the kind of person who loves to embellish her car with new and special radiator caps, weird moaning horns, and myriad other gadgets, hark ye. At Hermès, they have some radiator caps made of heavy, thick, opaque crystal, pretty different from anything of the kind you have seen. One design is a curly fish, the other a sort of wing that more or less embodies speed. These are both big and impressive looking. Then, for a coy little roadster, I would advise you to at least consider a chromium cap, of two Scotties, the Ric and Rac of French comic-strip fame, which are perky little quadrupeds with tags around their necks so that you can tell Ric from Rac. Other whimsies for the motor-minded are: a particularly nice

Saint Christopher medal to fasten on your dash, made of enamelled silver. This saint, as you know, is the patron of voyagers, and it is to be hoped can save you from crashing at Dead Man's Corner. A large oblong metal flask to put into a side pocket, which has two compartments. One side says "Milk" and the other "Water", which piece of combined stragem and Gallic sense of humour is not guaranteed by me to fool Hard-boiled State Policemen. A pillow and robe made of dust-proof linen in a natural grey-beige colour, with a border in bright red, which is useful, cool, and extremely fetching.

- Cartier's has a device that delighted me. Instead of wrapping a napkin around a champagne bottle and serving it so, you take this instrument, which clamps around the bottle and becomes a handle, and pour as easily as from a pitcher. It is of silver in an excellent, simple design.

- When Nat Lewis starts thinking about the subject of bags, all sorts of things happen. For instance, string is being used for this and that this year. Well, when it comes to string, Nat Lewis has a trick or two up his sleeve. He has a bag of linen or shantung with a wide braided band of crocheted twine that wraps around the bag and holds it together, as it were. There is a wide belt, also crocheted of twine, which you wear when you carry the bag. And when I say twine, I mean twine; the thick, scratchy business used to wrap up brown paper parcels, in the natural colour you associate with it. In the edges of the belt and the bag band is woven a small red silk cord, to give local colour. The bag proper is made in all colours. Again, the matter of golf occurs to the creative Lewis mind. By putting two and two together, the conclusion is readily reached that you don't want to be bothered with a purse when you are on a golf course, and yet where in the world are you going to put your powder and your money and all that? Only Heaven and Nat Lewis know. The Lewis solution is at hand. It is a very, very small bag of suède leather with a Talon slide fastener. The suède is washable, is made in bright colours, and the

- Vogue's Shop-Hound practically spends her life snooping about the shops. If you need information or advice about your own shopping, address Vogue's Shop-Hound, 420 Lexington Avenue, in New York City

bag measures only four and a half by three and a half inches. You stuff it in your pocket when putting is paramount. The thing you pull to make the slide slide is a tiny golf ball, dimples and all. Now, let Heaven bring on its solution.

- The English Book Shop on Fifty-Fifth Street has a grand collection of the special editions that you would be apt to want. You know how it is, many a shop is full enough of scholarly first editions worth mints, but considerably dull to cheerful dilettantes, like you and me, who like a book because it is a kinda nice book. I think the Pope translation of the *Iliad*, put out by the Nonesuch Press, is a kinda nice book, for instance. It is bound in a wonderful rose coloured leather, and the text is printed with the original Greek on one side of the page and the translation on the other. I think you will find Pope's translation a good deal more sympathetic and modern than the old Chapman one. I did. Then, from the famous Cranach Press in Weimar, Germany, which is run by Count Harry Kissler, there is an exciting edition of *Hamlet*, with illustrations in wood-engraving by Gordon Craig. This book was printed on hand-presses, and the edition is limited to three hundred copies. In the margins of the text is printed, in different type, stories from the Saxo Grammaticus and from Belleforest. This book, which is nothing to take calmly, costs about \$125. An edition of nine hundred and ninety copies of *As Hounds Ran*, a collection of Foxhuntiana edited by A. H. Higginson, has illustrations by Cecil Aldin and Lionel Edwards. It is printed by Updike at (Continued on page 74)



BONWIT TELLER

**Eight new ways to start
the autumn smartly**



**Designs for practical
dressmaking**

• **FROCK No. 5723**—Smart for late summer, without a coat, and for autumn, under one, is a silk faille frock with silk piqué trimming. Designed for sizes 32 to 42

• **COAT No. 5727**—Many of the newest coats look like suits. On this one of Botany crêpey wool, fur trimming gives this chic effect. Designed for sizes 32 to 46

• **BLOUSE No. 5729 SKIRT No. 5730**—Sheer woollen fashions the blouse and skirt. The skirt has inserted front panels. Designed for sizes 14 to 44; skirt, 26 to 35

• **BLOUSE No. 5728 SKIRT No. 5311**—An "easy-to-make" model is this peplum blouse. The two-piece skirt is circular. Designed for sizes 14 to 42; skirt, 26 to 38

• **COAT No. 5725**—A bouclé woollen from Walther is smart for this semifitted, unbelted coat with seamings and pocket flaps. Designed for sizes 14 to 20; 32 to 38

• **COAT No. 5718 SKIRT No. 5311** This bouclé woollen coat is in the new suit-coat length and has inserted sections. Designed for sizes 14 to 44; skirt, 26 to 38

• **COAT No. 5725**—Dolman armholes, like those on this coat of granulated woollen, will be chic. There are pockets and a shawl collar. Designed for sizes 32 to 40

• **JACKET No. 5719 SKIRT 5311** This peplum jacket is made of jersey. Design for scarf and fur sleeve trimming included. Designed for sizes 14 to 42; skirt, 26 to 38

5719—5311

The Case of Miss G—

[NATIONAL BEAUTY CLINIC REPORT NO. 459]



Every statement made on this page has been examined by a leading New York skin specialist. The statements are taken from the reports of fifteen of the country's outstanding dermatologists, who conducted, on the faces of 612 women, comparative tests of Woodbury's Facial Soap with ordinary toilet soaps or beauty aids.

The Editor of this magazine has the names of these doctors on file, and they are, of course, available to any genuinely interested inquirer.



A typical Case History

TAKEN FROM PHYSICIANS' REPORTS
IN NATION-WIDE BEAUTY CLINIC

Gives thrilling proof of simple way to Skin Loveliness

At every woman who seeks beautifying aid and this Case of Miss G... (Clinic History No. 459). She lives in California. Her age is 20. Her occupation, dancer. And she has tried dozens of ways to rid herself of excessively oily skin and coarse, enlarged pores.

When, as one of 612 women, she volunteered to assist 15 of America's leading skin specialists at a recent nation-wide Beauty Clinic.

Her prescription was exactly the same as that of all others. On the left side of her face, her regular skin care treatment. On the right side, every night—thorough cleansing with warm water and the soothing lather of Woodbury's Facial Soap.

Regularly, her dermatologist checked results. After a week, the Woodbury side began to look better. In two weeks, the pores began to shrink. In two weeks, the pores were noticeably smaller, the skin finer and smoother. Three... continued improvement. Four... and her doctor reported that the Woodbury side was once more smooth, fine. The untreated side was still rough, coarse.

The difference between the right and left side proved the difference between Woodbury's

Facial Soap and other methods of cleansing and beautifying the skin.

Again and again... in case after case... these noted doctors confirmed what millions of women already know... that Woodbury's is more than an ordinary toilet soap... it's an incomparable beauty treatment in soap form.

In 115 cases of oiliness, Woodbury's brought improvement where all other methods failed. In 83 cases of enlarged pores, Woodbury's seemed, literally, to transform the texture; pores became less conspicuous; skin finer and

silkier. In 106 cases of acne, doctors reported definite benefit from Woodbury's. In 81 cases of dry, harsh skin, Woodbury's restored normal lubrication, moisture, smoothness. Even women with normal skins found that the regular use of Woodbury's made the skin brighter, fresher, clearer... protected it from aging.

If Woodbury's Facial Soap cost a dollar a cake instead of only 25¢ it would still be the most economical way to skin loveliness. Woodbury's may be purchased at all drug stores and toilet goods counters.



USE THIS COUPON FOR PERSONAL BEAUTY ADVICE

I would like advice on my skin condition as checked below, also trial cake of Woodbury's Facial Soap and generous samples of Woodbury's Cold Cream and Facial Cream and Facial Powder. For this I enclose 10¢ to partly cover cost of mailing.

Oily skin ☐ Flabby skin ☐ Sallow skin ☐
Dry skin ☐ Coarse pores ☐ Pimples ☐
Wrinkles ☐ Blackheads ☐

Send sample of one of Woodbury's Three Famous Shampoos, enough for several shampoos, for which I enclose ten cents. Also send copy of authoritative pamphlets giving scientific advice on the care of my particular type of hair. (Check the type of scalp you have.)

Normal Scalp ☐ Oily Scalp ☐ Dry Scalp ☐

Name _____ Street _____

City _____ State _____

Mail to John H. Woodbury, Inc., 1008 Alfred St., Cincinnati, O.
In Canada, John H. Woodbury, Ltd., Perth, Ont.

Diagonal lines mark the new

autumn frocks

DESIGNS FOR
PRACTICAL
DRESSMAKING



FROCK No. 5724—Sheer wool frocks are popular. This has two-toned trimming. Designed for sizes 32 to 42

FROCK No. 5716—Satin and lace combine smartly in this graceful frock. Designed for sizes 32 to 42

JACKET No. 5717 FROCK No. 5716 The jacket forms a street ensemble. Jacket designed for sizes 14 to 42

EVENING FROCK 5720—The scarf of this frock suggests a two-piece model. Designed for sizes 32 to 40

FROCK 5721—This dress in half-and-half effect has a satin overblouse. Designed for sizes 14 to 20; 32 to 38

FROCK No. 5714—The scarf on this frock starts at the right shoulder in back. Designed for sizes 32 to 40

FROCK 5722—The one-piece crêpe dress is a fashion point for autumn. Designed for sizes 14 to 20; 32 to 38

FROCK No. 5715—This "easy-to-make" frock is in two tones of crêpe. It is designed for sizes 32 to 46

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. The prices of these patterns are given on page 80.

The INVISIBLE Judas

Here was a woman who bought a great house off Lake Shore Drive, to make it her palace. It became her prison.

Here was a woman who expected to be light-hearted and gay. To entertain and be entertained. The last was denied her.

Here was a woman with beauty, position, money, who wanted romance and marriage. Loneliness and indifference were what she got.

And all because of one fault. Like an invisible Judas, unsensed as well as unseen, yet always with her; it betrayed her to others as a careless and sometimes objectionable person.

Time and time again it stepped between her and happiness.

One name for this Judas is halitosis. That is what physicians call it. In blunt words, it is unpleasant breath. Under any name it is the one unforgivable social fault—the bar sinister to business, social, and romantic relations.

The insidious thing about it is that you yourself never know when you have it. And even your best friend won't tell you. What is more, nobody is entirely immune from it, because every day even in normal mouths conditions capable of causing halitosis may arise, or are already present.



The final, fastidious touch that gives a woman charm

No sensitive person would willingly risk offending others with halitosis (unpleasant breath). Intelligent people know that, because of conditions present even in normal mouths, anyone is likely to have this trouble occasionally without being able to detect it.

For that reason, the fastidious woman makes the use of full strength Listerine the final touch of her toilette. She knows, then, that the breath is beyond reproach.

Strikes at the cause

Listerine promptly halts fermentation of tiny food particles in the mouth—cause of 90%

of the trouble. It immediately attacks minor infections of the mouth, which cause another 5%.

A series of comparative tests of antiseptic mouthwashes to reveal deodorant power, shows Listerine to have tremendous superiority.

Hides odors 7 days

One of the foremost analytical chemists says of Listerine: "It immediately overcomes odors that many antiseptic mouthwashes fail to mask in 4 days. Clearly its deodorizing effect is quicker and more lasting. In several experiments, disagreeable odors which had been

attacked by Listerine were under control at the end of 7 days."

Healing to tissue

Use no other antiseptic mouthwash for oral hygiene. None has more certain deodorant action. None is swifter in the killing of germs (Listerine kills in fastest time science has accurately recorded). None has Listerine's delightful taste. None has the absolute safety of Listerine, or its healing action on the mucous membrane. Write for our free book of Etiquette. Dept. V-8, Lambert Pharmacal Company, 2101 Locust St., St. Louis, Mo., U. S. A.

LISTERINE PROMPTLY OVERCOMES ODORS OTHER MOUTHWASHES FAIL TO MASK IN 4 DAYS



From the Henri Bendel collection of
early fall models for immediate wear.
Distinctively fashioned—discreetly priced.

SECOND FLOOR

NEWPORT
PARIS

Henri Bendel Inc.
WEST 57TH STREET

• LONDON
PALM BEACH



H. I. WILLIAMS

Helena Rubinstein's newest Enchanté lipsticks are put up in these very smart cases, in five different colour combinations to complement every costume colour, with little chains attaching the tops; from all shops

ON HER DRESSING-TABLE

MEN may go out and explore poles and jungles, but women will be content to explore in feminine fields so long as there are finds in beauty to be uncovered. And one of the most satisfying yields of this season is to be discovered in Richard Hudnut's new salon on Fifth Avenue—especially on a staggering hot day in midsummer. For this delightful establishment has installed one of those miraculous cooling systems that we usually associate with our motion-picture palaces. As you pass through its portals—very warm, tired, and frazzled—cooled air envelops you, such a soothing colour as “frozen violet” is the key-note of the decoration, and the lights are discreetly burned and not seen.

The discoveries begin to unfold when you are told that each attendant is trained in anatomy, so that she knows precisely how to massage away the fatigue of your back and neck and shoulder and face. While your skin is absorbing the fragrant Du Barry preparations, many of which have been especially mixed for your own needs, certain skilful movements lift up your muscles and smooth out your tired nerves. Particular attention is given to the mouth and eyes, since these are the first to show signs of fatigue.

The next discovery comes when you think that your treatment is completed, but it isn't, for your face is covered with a special Du Barry cream, only to be had at the salon, compounded of all sorts of beneficial ingredients for your tissues and pores and muscles, then thin cotton pads, dipped in astringent, are smoothed on your face, and the important muscles, running up from your neck to your chin and through your face, are stroked with a lifting movement, and finally tied in place with a band. The idea behind this is that astringents applied directly may prove drying, hence the foundation of cream to ensure smoothness of skin as well as firmness of contour.

In the application of your make-up, you will learn some important points you may not have known before—how to apply your rouge so that there will

be no circles under your eyes; how to frame your eyebrows as a flattering setting for your eyes; and how to achieve with a lipstick the charming, natural mouth that is the smartest mouth of all.

The Hudnut Du Barry preparations that are used in this beautifying process, with the exception of those especially compounded in the salon for your treatment, can be purchased in shops throughout the country.

As a final addition to her complete series of summer beauty equipment, Madame Rubinstein has introduced a new case with a deep well for loose powder, and with this comes a generous sample of the Sun-proof Beauty Powder that has already established itself as a 1931 favourite. The same case can also be had with compact rouge and compact powder, and there is a tiny case to match of the new Water-proof Rouge-en-crème. These cases are very effective in their colouring of cerise or surf-green, and, with one of the smart new lipsticks that are shown above to accompany it, your equipment for summer *maquillage* should be complete. The puffs that come with these Rubinstein powder-cases are unusually thick and soft and help to avoid the rubbing of powder into the skin that too thin puffs encourage.

If you are still in the process of acquiring a tan or are just now starting off for travels or holidays, here are some suggestions for tanning, minus burning. Margaret Brainard has a sunburn lotion that is a clear liquid, without any oil in it, that will protect your skin from burning while it tans. If you apply it carefully and regularly, you can definitely regulate the amount of colour you acquire, which is a good thing in a season when a moderate coat of tan is the smartest. This can be purchased at Saks-Fifth Avenue in New York and in some other shops in New York and other cities.

Mor-tan is a greaseless liquid in a convenient flat flask that also promotes a tan without sunburn. It may be had in drug and department shops.

You...not years...may be aging your skin

You wouldn't purposely do things to make your face look older . . . yet thousands of women today are doing just that . . . *without realizing it!*

You, too, may be actually *hastening* the coming of an old skin . . . doing exactly the wrong things to your face . . . because your skin has changed and your beauty preparations haven't!

Ten years ago most skins were oily . . . today most skins are dry . . . the result of changed living habits . . . of reducing diets, eliminating fatty foods, of steam-heated houses, motoring, whole days spent outdoors, exposed to wind and sun . . . and the rapid pace of modern living.

By continuing to use preparations that do not meet your changed skin needs, you may be *aging* your skin . . . daily making it duller, more wrinkled and lifeless . . . making a dry skin drier.

A dry skin quickly becomes an old skin . . . wrinkles creep in, and the smooth texture of youth gives way to the lined face of age . . . your skin *can't* stay youthful and glowing unless you give it enough softening and nourishing oils to keep it pliant.

Women are starving their skins! At the Primrose House Salon in New York they found that nearly all the women who came in had dry

skins and *didn't know it!* A study showed this condition to be general all over the country.

To keep skins resilient and young . . . to correct this almost inevitable dry skin that comes from modern living habits . . . Primrose House has evolved a special dry skin treatment.

Try the special dry skin treatment below

See how quickly your skin responds

You'll find the new Primrose House Dry Skin Treatment one of the simplest, most logical you ever followed; it requires so little time that even the busiest women can easily use it. And it costs so little it will fit into any budget, however small.

To make it easier for you to try the Dry Skin Treatment, Primrose House has made up a new Introductory Package for dry skins. It contains all the preparations necessary . . . Rose Leaf Cleansing Cream . . . Skin Freshener . . . Nourishing Cream . . . Smoothskin Oil . . . Pomegranate Rouge and Chiffon Powder. This miniature set can be had at any of the better drug or department stores for \$1.00, or send \$1.00 to Primrose House Salon, 595 Fifth Avenue, New York City.



AT NIGHT—1. Cleanse with Rose Leaf Cleansing Cream. 2. Remove cream with pad of cotton saturated with Skin Freshener. 3. Then mix a few drops of Smoothskin Oil with Nourishing Cream and leave the mixture on the face and throat for five minutes, removing any cream that has not been absorbed with a soft cloth or tissues.



IN THE MORNING—1. Cleanse the face with Rose Leaf Cleansing Cream. 2. Remove the cream with a pad of absorbent cotton saturated with Primrose House Skin Freshener. This tones the pores and gives a smooth basis for make-up. 3. Apply make-up—Pomegranate Rouge, and Primrose Chiffon Powder selected to match your skin tone.

Primrose House
HERE DWELLS YOUTH



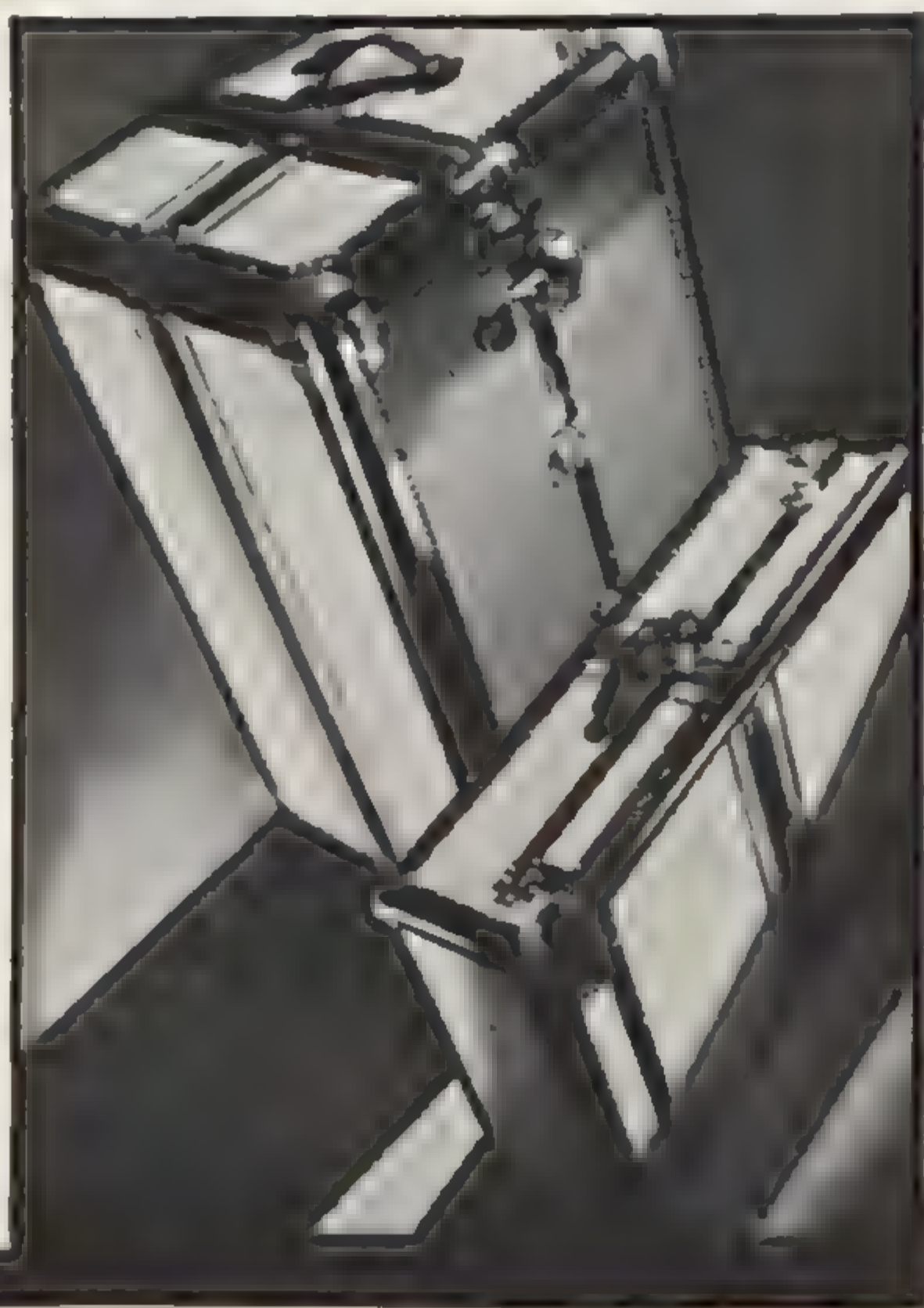
"But Is It as Good as a Hartmann?"

ASK your trunk man *that*, if you wish, about any other trunk made. If he is a reputable merchant and knows trunks, we're quite willing to accept his verdict.

Hartmann, in a way, has almost an unfair advantage over other manufacturers. It has a background of over 50 years' experience in building the finest wardrobe trunks and travel equipment it is humanly possible to make.

Moreover the materials that make a Hartmann trunk are deliberately—tangibly finer. Its engineering is sounder, more advanced. And its designs, colors and coverings invariably in advance of the mode.

But—Hartmann superiority is best expressed perhaps in the completed whole...in its amazing capacity for carrying clothes more luxuriously than they have ever traveled before.



50 models and sizes . . . colors galore . . . prices range from \$35 to \$450—at your better shops and department stores. Hartmann Trunk Co., Racine, Wis.

SMART TOGS TO WEAR BETWEEN TWO AND FOURTEEN



FROCK No. 3188—Here are two views of a crêpe de Chine party frock. Designed for sizes 2 to 8

FROCK No. 3188—Dressing small children alike is a charming fashion. Designed for sizes 2 to 8



JACKET No. 3191 FROCK 3179—Flannel fashions this frock and jacket. Designed for sizes 8 to 14

SUIT No. 3190—The trousers of this linen suit button to the blouse. Designed for sizes 2 to 6

SUIT No. 3189—This shantung suit has a tuck-in blouse. Designed for sizes 6 to 14 years

DESIGNS FOR PRACTICAL DRESSMAKING



"MOONLIGHT"
a sophisticated
 EVENING GOWN

Silver moons embroider this egg-shell chiffon...a gown with all the fragility and romance of country summer evenings. In its subtle bias cut that follows the figure... in its delicate off-white, off-rose colour...in its imaginative grace... it is one of those *modes avancées* that have long made Bergdorf Goodman so favorably known.

BERGDORF
 GOODMAN



ON THE PLAZA...FIFTH AVENUE AT FIFTY-EIGHTH STREET...NEW YORK



MENDOZA FURS*

new low prices for fashion's economy fur

● In fashion, Mendoza Furs make the high mark. In a money-sense, these economy furs of fashion strike a new low. They take beautifully to the new sleek silhouette; are exquisite in style; perfect in fit; with new low prices fitting perfectly into your plans for getting the most for what you spend. Hold to your high ideals of smartness this winter, and save the sizeable difference a lovely Mendoza Fur offers you.

●

For fashionable black: **MENDOZA SEAL** . . . for fashionable brown: **MENDOZA BEAVER** • **MENDOZA GALAPIN** **MENDOZA LAPIN** (in various shades)

Featured in new season models in the **ADVANCE SALES** at your favorite store. *Dyed Coney

● Send For Style Booklet . . . Mendoza Fur Dyeing Works, Inc. — 712 East 133rd Street, New York



CONTRASTING YOKES AND LAPELS ARE

CHIC NOTES



5731-A

YOKE SET No. 5731
Two yokes are included in this set. A, shown in two versions at the left, is a pointed yoke cut in one with cap sleeves

YOKE SET No. 5731
B in this set is shown in two views at the right, with cape sleeves. Designed for sizes small, medium, large

5731-B



FROCK No. 5715—This easy-to-make crêpe marocain frock combines black and white very cleverly. It is designed for sizes 32 to 46

FROCK No. 5722—Sheer wool from Forstmann fashions this wearable dress, also shown on page 66. Designed for sizes 14 to 20; 32 to 38



5715

5722

DESIGNS FOR PRACTICAL DRESSMAKING



Illustrated below is Fleetwood's interpretation of the two-passenger Convertible Coupe for the V-12 chassis. Cadillac V-12 prices range from \$3795, f. o. b. Detroit. G. M. A. C. terms available on all body styles.



To ride in the Cadillac V-12 is to know at once why it is ranked so highly among the fine cars of the world — for the appeal of its 12-cylinder performance is well-nigh irresistible. Even those who are accustomed to the

foremost automobiles are finding in the V-12 a new conception of motoring luxury. In fact, a V-12 demonstration, almost without exception, makes conventional conceptions of performance and luxury seem commonplace.

CADILLAC V⁸₁₂T6

WE ALL HAVE IT...WE ALL ADMIT IT

WE ALL *MUST DO* SOMETHING ABOUT IT



Thanks to modern candor, we all admit today that everyone is subject to underarm perspiration odor.

And we handle the problem just as frankly and as directly as that. With MUM!

You can use Mum any time, anywhere. There are no elaborate directions to follow.

You waste no precious time. A quick fingertipful of Mum under each arm when you dress—and you're safe for the day or evening!

Mum never irritates the skin. It

does not harm your delicate frocks.

Mum does not interfere with Nature's healthful perspiration. It simply destroys all unpleasant odor; keeps you and your clothing fresh and free from perspiration odor.

And rubbed on the hands, it kills every trace of onion, fish, gasoline or other clinging odor!

Have the constant protection Mum gives. 35c and 60c at all toilet goods counters. Mum Mfg. Co., Inc., 80 Varick St., New York, N. Y. Canadian address: Windsor, Ont.

MUM

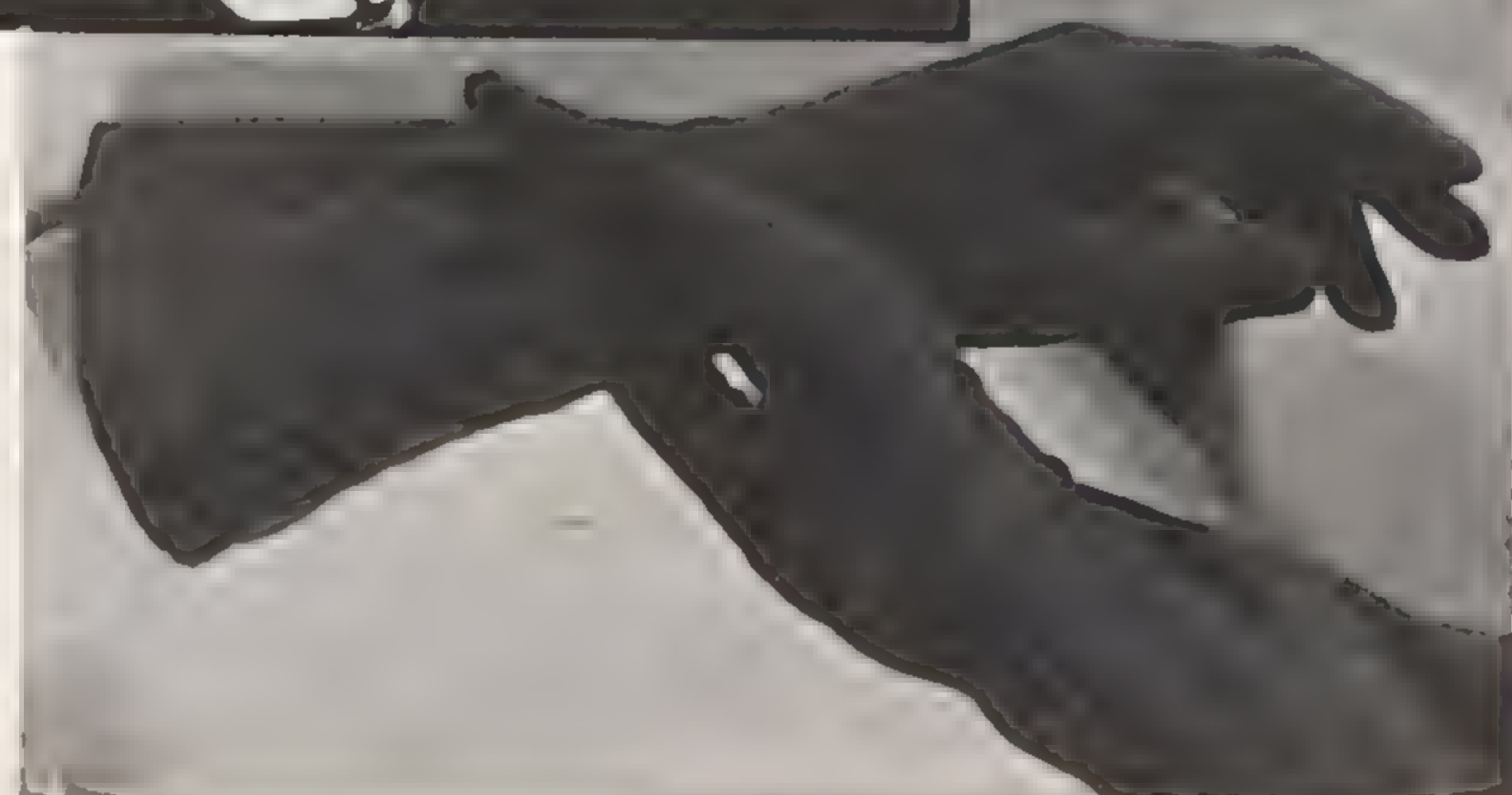
ON SANITARY NAPKINS. This is another way the deodorizing power of Mum proves itself invaluable to careful women.

THE EMANCIPATION OF GLOVES



BARRÉ, PARIS

HERMÈS



GANTERIE DES ARCADES



HERMÈS

HOYNINGEN-HUENÉ, PARIS

The individual note of Hermès's sports gauntlets are the buckled straps at the wrists. They are of tanned white leather, hand-stitched in black

V-shaped incrustations flare at the sides of these dark brown suède gauntlets, accenting the slenderness of the wrists; gloves from the Ganterie des Arcades

Protective in the right places and cool where there is no strain are these Hermès golf gloves for men, of white leather and crocheted cotton

THE smartest gloves in Paris have assumed the proportions of the well-beloved old shoe. They are wide, they are too big, they are pulled on and off with one magnificent, effortless gesture. They are made of fabrics that, a few years ago, would have been fantastic—thick, webby cotton, paradoxically porous, which one wears with tremendous chic in town; thread mesh, bulkily hand-stitched and with a hard, starchy feeling, which are the most comfortably logical things in the world for your workman task of driving a car in the summer; lustrous glacé kid, with the sharp, gleaming look that accents, in accessories, so many of the smartest town ensembles—a leather that would have been scorned and frowned upon a year ago when nobody permitted anything shinier than the duldest suède to take their hand; and stagskin, heavy, tough, and the sturdiest sports leather that has come into fashion. Doeskin, suède, antelope—

they are all still in the picture, still tremendously chic, but look less new than these absurd new stuffs. The Hermès gloves may be found in their New York shop in East Fifty-Third Street.

Afternoon gloves that are fitted to the point of moulding the hand contradict their slimness to the point of a superb flare above the wrist. And this flare is important. Sometimes it is stitched, sometimes it curves, sometimes it is slightly geometrically shaped, but always it is generous, extravagant, pulled up easily over one's dress or coat sleeve. Gloves that are worn definitely for protection during active sports—the gloves one wears for golf or riding—are short in a practical, businesslike manner, so that there is no Damocles's sword of heavy-falling cuffs hanging over one's game. Another contradictory fashion, this year, is short gloves, buttoned and worn under the coat sleeves, for town.

5 WARNINGS OF THE SKIN'S CRITICAL AGE



1ST WARNING . . . DRY SKIN. Does powder flake on your skin? Follow directions below to end dryness, replenish natural oil, make skin as smooth as a baby's cheek. *

2ND WARNING . . . WRINKLES. Ambrosia cleans thoroughly. Clean pores then absorb Ambrosia Cream which replenishes natural oil. Then the skin becomes smooth. *

3RD WARNING . . . BLEMISHES. Nothing lessens your charm as much as blemishes. Regain clear, radiant skin with Ambrosia. It prevents blackheads, blemishes; is healing. *

4TH WARNING . . . LARGE PORES. Ambrosia cleans out the deep-lying dirt that makes pores gape open. Follow with Ambrosia Tightener to constrict pores, improve color tone. *

5TH WARNING . . . SHINY NOSE. Ambrosia cleans oily skins thoroughly, removing greasy secretions. Ambrosia Tightener further lessens oiliness, improves muddy complexions. *

How new, medically-sound beauty method corrects the 5 dreaded signs of age:

1. You first cleanse pores with new liquid solvent
2. Then clean pores "take up" nourishing cream

Next time you pick up a baby look carefully at the child's skin.

You will find it firm, fine-textured, rosily clear. You will love to stroke it, love to kiss it.

That's the way skin ought to be.

Now examine the 5 little photographs on this page. Each is of a woman in her twenties. Each shows one of the warnings a skin gives when it reaches its critical age.

Would these complexions appeal to you? Yet they could!

New method replenishes oil, corrects skin defects

A baby's skin is fine and firm because it has a normal supply of natural oil. As years go by, alkaline cleansers may dry out this oil. Exposure to sun and wind further dries out the skin. The face may then look 8, 10, 15 years older than need be. The skin reaches a critical age.

To smooth away dryness and wrinkles, natural oil must be replenished. There is now a way to do this, a way tested and proven by 789 skin examinations recently made by a great New York doctor.

Here is what you do:

Cleanse with Ambrosia, the pore-deep liquid solvent. It floats away deep-lying dirt. Acts as an antiseptic. Does not push dirt into pores as greasy cleansers may. Thus it prevents blackheads and blemishes, leaves skin zestfully clean and refreshed.

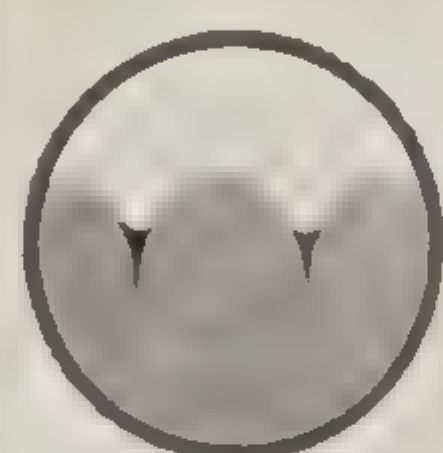
Now apply Ambrosia Cream. Clean pores actually absorb this colloidal fluid, particles of which are five times finer than particles in milk. The first cream ever made of a blend essentially the same as the natural oil of a healthy skin. Has no wax to clog and coarsen pores. With natural oil replenished, wrinkles smooth out and dry skin becomes as firm as a baby's cheek.

What to do for large pores, blemishes

If your skin shows the other 2 critical-age imperfections, large pores and blemishes, follow with Ambrosia Tightener. This aromatic astringent, made to a doctor's directions, constricts large pores, makes oily skins normal. Is healing and tonic.

Watch your skin for the 5 warnings of critical age. Then decide whether you will risk continuing with the method of cleansing that brought on these defects. Or begin now with the new, medically sound Ambrosia method and regain youthful charm.

You can secure Ambrosia products from any drug or department store. Follow carefully the directions which come with every bottle. They are printed there just as a great skin specialist gave them to women who saw him personally in New York City.



ORDINARY CLEANSING. Cross-section of skin, showing how ordinary cleansing may leave greasy dirt to clog in pores.



PORE-DEEP CLEANSING. How Ambrosia cleans pore-deeps. Thus ends blackheads, blemishes—surface infections.

* All statements based on clinical tests made by New York doctor who watched week-by-week use of Ambrosia products on all skin-types . . . a total of 789 skin diagnoses.

Send 10¢ for 100-page beauty book

Read all about this great doctor's clinical analysis of women's skins. Thousands of copies of this book, "New Faces for Old,"

sold in leading stores this Spring at \$1.00 apiece. Compare your skin with actual photographs of various skin-types, and note full directions for medically-sound beauty treatment of each type. This book also gives correct treatments for leading skin problems and states the results of New York test clinic. Also reveals amazing new discoveries in beauty care: how psychologists say beauty treatments can increase personality; what exposure disease sailors and farmers have that women must guard against; a beauty secret the Greeks knew 2500 years ago we have rediscovered. Send 10¢ for your copy of "New Faces for Old."

Hinze Ambrosia, Inc., Department V-8, 114 Fifth Avenue, New York, 69 York Street, Toronto, Canada.

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Doctors use only liquid solvents for surgical cleanliness

AMBRÖSIA . . \$1 . . \$1.75 . . \$3
AMBRÖSIA CREAM . . \$1 . . \$2
AMBRÖSIA TIGHTENER \$1 . . \$1.50



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GUNTHER'S

NEW DEPARTMENT

offering

FURS at

INEXPENSIVE

PRICES

For the Matron and Debutante

(Sizes 14 to 44)

Formal and informal modes in ready-to-wear furs that measure up to Gunther standard of good quality . . . at prices that will meet your budget idea.

These are Special August Prices:

PERSIAN COATS from \$295 CARACUL COATS from \$250

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RACCOON COATS from \$175 NUTRIA COATS from \$495

HUDSON SEAL COATS* from \$175

*Dyed Muskrat

666 FIFTH AVENUE • NEW YORK

Between 52nd and 53rd Streets

This establishment was founded in 1820 by Christian G. Gunther at 46 Maiden Lane



The girl in the three views at the upper left wears a big straw hat from Mado, with bright wool binding and cord; from Franklin Simon

At the lower left is a hat of greenish-white exotic straw, with a slightly more formal air. Maria Guy ties green ribbon on top; Jay-Thorp

Rose Valois made the hat at the upper right, of corn-yellow paillasson with grosgrain ribbon in green, dull orange, and white; Jay-Thorp

J. Suzanne Talbot trims a natural braided picot hat with pleated plaid chiffon in green and black, like the scarf; Saks-Fifth Avenue

TIPS ON THE SHOP MARKET

(Continued from page 63)

the Merrymount Press, which is something like saying that a girl has been presented at the Court of Saint James's, and it has a Foreword by John Masefield. Sometime in the future, the following nuggets will appear. A collection of sixteen songs by George Gershwin, ranging in date of composition from 1916 to to-day, with illustrations by the late Ralph Barton, signed, in the three hundred copies of the limited edition, by both composer and artist and costing \$25, although I don't guarantee that this price won't go up by the time you read these words. Also, a Bibliography of Ernest Hemingway, by Louis Henry Cohn, containing collations of every published work of the Kansas City boy who Made Good, three hundred and fifty copies, each costing \$6. Both of these last were brought out by Random House.

• After these three years of the sunburn panic, when we all tried to beat one another to complete blackness, there has come a lull. We don't want

to be so awfully brown, after all. We only want to be a kind of golden colour, like a piece of underdone toast. Well, the sun we got brown under is still there, so something has to be done about keeping it off our faces. The sun-hat is indubitably the thing. I found you some good ones, hither and yon, as follows. At Franklin Simon, there is a Mado hat that is perfectly enormous and grand and is made of straw. The brim, wide as a parasol, is bound in bright wool, as the hat has a braided wool cord that goes around the crown and ties under your chin and makes you look like Marie Antoinette dressed up as a milkmaid. You can see it at the top of the sketch above. Jay-Thorp has two other sun-hats you'd like. One of them is of very light-weight corn-yellow straw and has grosgrain ribbons tied around its crown. And the other is made of greenish-white straw, with a piece of green ribbon tied over its crown. Both of these are as big as all outdoors, so big that you move around in a little (Continued on page 76)



Know the truth before accepting substitutes for Kotex

Doubtful substitutes for Kotex may be health risk—
you *know* Kotex is safe—it's used in leading hospitals

BE cautious—when you hear the expression, "just like Kotex."

How do you know it's just like Kotex? How can you know, if it is an unknown substitute? Who stands back of it? Where was it made? How? By whom? Is it, like Kotex, used by hospitals from coast to coast?

Surface resemblance, you see, does not make a pad "just like Kotex." It's easy to make a pad that looks like Kotex. Far, far harder to make one that meets the rigid Kotex standards of *purity*, of cleanliness, of perfect hygienic safety.

Hospitals buy 10,000,000 Kotex pads

After all, why take chances? You know Kotex is safe. Last year more than 10,000,000 pads were used by hospitals alone—their choice of Kotex should be your guide.

Kotex may cost a few pennies more than some questionable substitute of whose makers you know nothing. But those few cents guarantee a product that meets your own personal ideals of cleanliness, as well as perfect hygienic safety.

Perfect comfort

Kotex is shaped for comfort and inconspicuous lines. Kotex stays soft because it is made of laminated layers of Cellucotton (not cotton) absorbent wadding that absorb scientifically, away from the surface. Kotex can be worn with equal protection on either side. It is adjustable. It is treated to deodorize. It is disposed of so easily.

Kotex is sold at all drug, dry goods and department stores, and singly in vending cabinets through West Disinfecting Company.

Kotex Company, Chicago.

IN HOSPITALS...

- 1 The Kotex absorbent is the identical material used by surgeons in 85% of the country's leading hospitals.
- 2 *The Kotex filler* is far lighter and cooler than cotton, yet absorbs 5 times as much.
- 3 *Kotex is soft...* Not merely an apparent softness, that soon packs into chafing hardness. But a delicate, lasting softness.
- 4 *Can be worn on either side* with equal comfort. No embarrassment.
- 5 *Disposable*, instantly, completely.

The new Kotex Belt — brings new ideals of sanitary comfort! Woven to fit by an entirely new patented process. Firm yet light; will not curl; perfect-fitting.

(U. S. Patent No. 1770741)

KOTEX
Sanitary Napkins

DETAILED CHIC FOR THE TABLE



The blue-and-white jars for jam can be found at Macy's. In the middle row, the salt, pepper, and mustard containers and the silver sugar shaker and hot milk pitcher are all from Jensen. The charming glass table-bell is to be found at Alice Marks



The toast warmer at the upper right is from Alice Marks. Coloured glass and pewter jars and small glass and pewter marmalade container from Marie S. Barlow, Inc. Silver Paul Revere syrup pitcher and Queen Anne mustard pot; from Wanamaker



LÉON DE VOS

The onyx and silver cigarette container and the round cigarette lighter are from Dunhill. The two silver salts and the two peppers of George III. pattern and the silver mustard pot to match the set are to be found at Wanamaker's

SIGNIFICANT BUBBLES

(Continued from page 35)

Polignac and Mademoiselle Dupuy. Madame Dupuy, an American by birth, is the widow of Monsieur Paul Dupuy, who was a great journalist. Madame Dupuy is, herself, one of the most prominent members of the French press, being the owner of the *Petit Parisien* and the *Excelsior*.

At a wedding in Paris, women have to wear very formal clothes. One of the most perfectly planned ensembles was that of the Princesse Sixte de Bourbon de Parme: a suède-beige crêpe dress with a fitted jacket, the sleeves of which were finished at the elbow by huge bands of sables; a brown, brimless straw hat with beige and brown aigrettes; elbow-length brown gloves, brown antelope shoes, and a brown bag closed over a huge lavender-blue chiffon handkerchief.

But, after all, concerts are among the most exciting events. At the Salle Pleyel, when Tauber came to sing and Kreisler to play his violin at the Opera, when Furtwängler lifted his enchanted stick, all the lovely women of the day appeared and applauded. The Marquise de Paris had a satin opal dress with the suggestion of a tiny sleeve; the Princesse de Beauvau, a white crêpe diagonally shaped dress and, over her shoulders, a beautifully arranged scarf. Madame Pereire had on a lovely combination: a simple opaline-yellow chiffon dress with a short brown coat and brown gloves to match. Many women in white wore long pearl pendants. Clips were still everywhere, and diamonds looked

especially well, worn with black. At the opening of the Ambassadeurs, one could see an amusing mixture of Parisian flavours: the most popular of the young French *ménages*, Royalties, smart Americans, Argentine and Russian dancers; bachelors, resident buyers, representatives of every *maison de couture*, press correspondents, artists, singers, designers.

On the whole, all these contrasting elements contributed to the brilliancy of a really lovely room. It was interesting to notice that almost every evening coat belonged to the dress itself. It was fitted and cut off short at the waist-line, its slimness exaggerated by full, balloon-shaped sleeves.

Most shoes were open, barefoot sandals, and there were many mesh stockings. Most gloves were short—the gauntlet type, folded down at the wrist to show the bracelets. Most heads were small and tiny, framed in flat curls. Ultra-chic, newest, and still very rare was the dress closely fitted through vertical line rather than through the prevailing diagonal cut. Lace dresses over pale colours—flesh, yellow, blue—were a new note.

Some women wore chiffon dresses with short or long and wing-like sleeves. But most of the décolletages were cut like bathing-suits or softly veiled by scarfs emerging from the bodice. And these were very charming indeed. There was a lovely sable bolero, worked in vertical lines over the shoulders and with big puffed sleeves.

TIPS ON THE SHOP MARKET

(Continued from page 74)

patch of shadow under them, and both are shown in the sketch on page 74, as is J. Suzanne Talbot's hat of natural coloured picot and plaid chiffon, which you'll find at Saks-Fifth Avenue.

- McCutcheon's has some corsets and allied garments that are worth getting energetic about. They are made of a fabric called Bemberg, which is a variety of mesh. There are corselettes—the all-in-one racket—and bandeaux, and sports girdles, and garter-belts made of this remarkable material. Its remarkable features are being washable, porous, and divinely cool. The garments are to be had in tea-rose or white, and white Bemberg does the impossible—stays white after it has been washed. The corsets and girdles have no elastic at all in them, nor bones. The prices also are appealing. For instance, around two dollars for a girdle and a little over seven for a corselette doesn't sound like very much even to this parsimonious Shop-Hound.

- At Saks-Fifth Avenue, there is a beau-getting little arrangement that you might like to hear about. This is a black lace cap that sits wistfully on the back of your head, with a pair of mittens without fingers to match. It's a copy of an Agnès brain-child. For sheer allure, without limit or pity, this combination takes the fortnightly Shop-Hound Memorial Gold Medal.

- Van Raalte, the makers of Polka, the largest-sized mesh of all the meshes you see hither and yon, have issued

an encyclical as to the care of mesh stockings. For, as you all know, this is a weary world, and you can't tear your mesh and wear it, too. First, say they, go very easy when you put mesh stockings on. Don't pull them on gaily. Ease them gently over your toes and roll them cautiously up the leg. Go easy on the washing, too. Use the Cold Water Soap that Van Raalte makes and use it, what's more, after each time you wear your mesh stockings. Don't, in short, let them hang on the back of a chair too long after wearing. Quoted from "The Care and Feeding of Mesh Stockings," by Van Raalte.

- At Childhood, you will find some good ideas for doing the right thing by your child. This shop has a new desk of stained pine, the kind that folds back when you aren't writing on it and has a shelf underneath for books. A very good toy cabinet is of wood to match and has recessed shelves on top and a cupboard beneath. There is also a good solution to that problem of what to hang on your child's walls. If you are an apprehensive mother schooled in the modern psychological train of thought, you are probably nervous about what greets your offspring's eye when he wakes up. Childhood has some cut-outs from wood of nice animals like lambs and pigs and roosters that are painted in bright colours and supposed to be hung on walls of nurseries like pictures. They are stylized and done in a refreshing way, and so ought to look nice and not hurt your child's sensibilities either.

Home Movies . . . as simple as snapshots



When you see them
on the screen you'll marvel
that you took them yourself

PRESS A LEVER . . . whir-r-r! And you've made a movie. That's all there is to it with Ciné-Kodak.

Even if you've never made movies before, your films are clear, bright, sparkling with quality—the very first time you try.

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INTO this compact little camera Eastman has concentrated all the essentials of movie-making. Ciné-Kodak Model M is the lightest camera that loads with a full 100 feet of 16 mm. film. Developing, done by Eastman experts, is included in the price of the film.

Stop in at your Ciné-Kodak dealer's and ask him about the \$75 model. Kodascope projectors, for showing your pictures, as low as \$60. On easy terms if you wish. Eastman Kodak Company, Rochester, New York.



Darken the room and switch on your Kodascope projector. Brilliant and lifelike on the screen is the movie you made yourself.

CINÉ-KODAK M comes with f.3.5 lens and close-up attachment. \$75 with case.



Now . . . take movies at NIGHT

Ciné-Kodak SUPER-SENSITIVE Panchromatic Film, a recent Eastman invention, puts Ciné-Kodak on 24-hour duty. Indoors at any hour and outdoors on even the duller days, Ciné-Kodak can catch the scene *in action*. With this new film, Ciné-Kodak (f.1.9) makes brilliant movies indoors by the light of ordinary 100-watt bulbs in ordinary living room lamps.

Ciné-Kodak — SIMPLEST OF HOME MOVIE CAMERAS

EMERGENCY SUMMER LUNCHEONS

BY A COUNTRY HOSTESS

THE mistress of a smallish house in the country must often suppress a moan at the sight of unexpected guests, however fond of them she may be. It is not inhospitality that gives her that moment of dismay, for it is, of course, a pleasure to gather in on any summer day a car-load of friends or friends' friends for an impromptu luncheon. The flaw in the situation is something that only the country housekeeper understands—the extreme difficulty of securing, out of town, the sort of expert servants who can cope easily with from two to six last-minute guests and the even more disconcerting fact that, in the real country, food deliveries are either non-existent or, at best, limited to one or two a day. However, with a bit of ingenuity and a well-chosen reserve stock, a simple luncheon need not be beyond the powers of any incumbent of the kitchen, nor, necessarily depend on an extravagantly stocked larder.

A WELL-STOCKED LARDER

It is impossible for any hostess whose housekeeping allowance is moderate to keep on hand, on the chance of guests, such perishable commodities as garden peas and French chops, but one may be careful to be well supplied with such elementary materials as lettuce, mayonnaise, fruits, cheese, bread-sticks, and a wide variety of good tinned and bottled things. Of these latter, there should be a comforting array of the newest delicacies and novelties, as well as the tried and true staples: whole canned chickens packed in their own gravy; tinned shad roe ready to broil; boiled hams boned and cooked to a turn ready to slice; and even whole roast squab, packed each in its own small tin; tinned and bottled appetizers from all over the world, and endless sandwich and canapé spreads ranging from chicken butter and lobster paste through every known sort of cheese combination. With these as a background, here follow some simple suggestions for making the best of one's fresh supplies in an emergency.

A good deal of the success of an emergency luncheon is in the arrangement of the main platter. For instance, sardines passed "naked" on a small platter shriek of an empty larder, but a large, lettuce-lined platter with the sardines neatly squared in the centre, flanked on one side by whole pimentos (the familiar kind that come tinned in oil) after the manner of an Italian hors-d'œuvre assortment, and on the other side by sliced hard-cooked eggs masked in plain or celery mayonnaise, offers both the effect and the taste of careful preparation. Similarly, scrambled eggs are a common sign of kitchen panic, while eggs Mornay (poached and served with hot Hollandaise sauce) and eggs goldenrod (hard-cooked eggs creamed on toast and generously garnished with sprigs of parsley and egg yolks forced through the ricer) are much more effective and require very little more time or skill.

Never hesitate to assemble a platter of odds and ends, for, if tastefully arranged, it will have the same appeal as an assortment of hors-

d'œuvres. A few slices of ham, two rows of sliced tomatoes that have been dipped in French dressing, a pat of cream or Dutch cheese, and a mound of salad, cole-slaw, or a cold cooked vegetable, such as asparagus or string-beans with mayonnaise, will, if nicely balanced and garnished, satisfy the pride of an exacting hostess, as well as the appetite of her guests. Blueberry muffins or golden corn bread, and a fruit dessert would sufficiently round off a midsummer luncheon.

If there is jellied tomato or beef bouillon ready in the ice-box for a first course, well and good, but if there is only a cup or two left awaiting your supposedly solitary luncheon, even that will, when cut carefully into squares and laid on a bed of lettuce leaves, form the foundation of a good summer salad with the addition of sliced tomatoes, cucumbers, eggs, celery, or green pepper rings, or cheese balls. Or each square of jelly can be topped with a neat tablespoonful of canned crab meat or lobster salad, and the combination has a little more individuality than the plain salad would have. Of course, every hostess knows that the standby canned salad materials are tremendously improved by the addition of balancing fresh ingredients, such as cubes of cucumber, hard-cooked eggs, and sliced radishes with the shell-fish, and peas, celery, or shredded almonds with the chicken.

If the quantity of cold sliced meat seems doubtful, it may be practically doubled by the addition of half a dozen devilled stuffed eggs encircling the platter. Hard-cooked eggs are an emergency godsend, as they will be chilled and ready for any picnic-y service in a scant half-hour if they are shelled and halved while hot and placed directly on the ice. Cold sliced chicken or turkey, however, is better "stretched" by the addition to the luncheon of a good, puffy cheese soufflé, which is easily and quickly made of ingredients that are staples in every home. With a green vegetable and baking-powder biscuits, one has another quick luncheon that does not smack of too much haste.

DESSERTS

Emergency desserts are rather a bugbear, but crackers and cheese and coffee, or Bar-le-Duc, cream cheese, toasted crackers, and demi-tasses probably please as many guests as a sweet. If the meal has been rather sketchy, however, it may need to be rounded out more carefully.

Certain unusual fruit combinations are good, both for their element of surprise and because sometimes there just isn't enough of either one to go around! Strawberries and fresh pineapple, combined at the last minute to prevent fusing of flavours; sliced peaches and big, dusky blueberries; sliced peaches and big ripe blackberries; melon and peaches cut into little balls with the potato cutter—these seem a little more subtle than a single fruit. Cookies are a good accompaniment to fruit, and, if one does not happen to have home-made cookies on hand, thin, crisp ginger wafers of some good brand are particularly nice for this purpose.



• More like an evening jacket than a scarf is this model with cape sleeves and a gilet look. It might be made of soft velvet

• This chiffon scarf plays the rôle of a cape, and it's knotted at the back. The diagram shows how simple it is to make

PARIS SCARFS

(Continued from page 61)

The whole trick of making these scarfs is in the cut. Some of them have no seams at all. Even if you have never put a thread through a needle, you could turn any of them out in no time. You need simply lay the fabric on a flat plane and follow the proportions suggested by the diagram accompanying each picture.

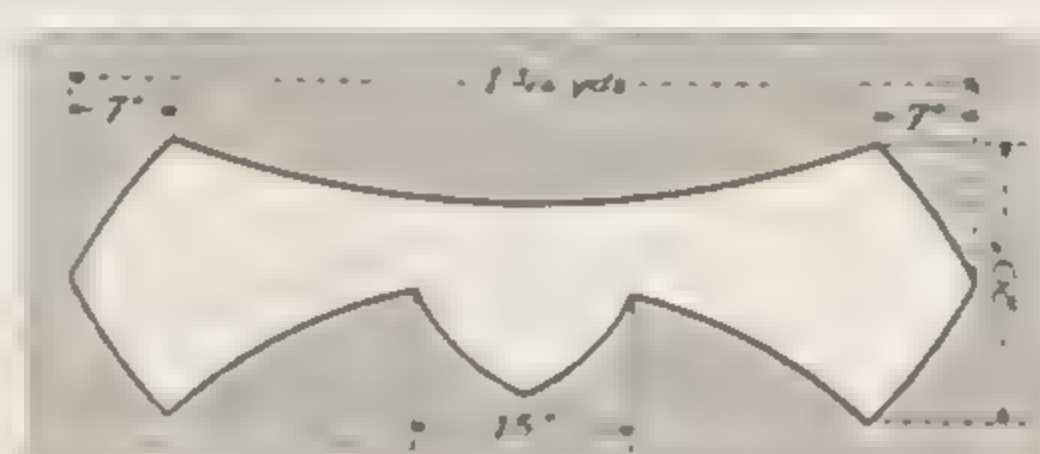
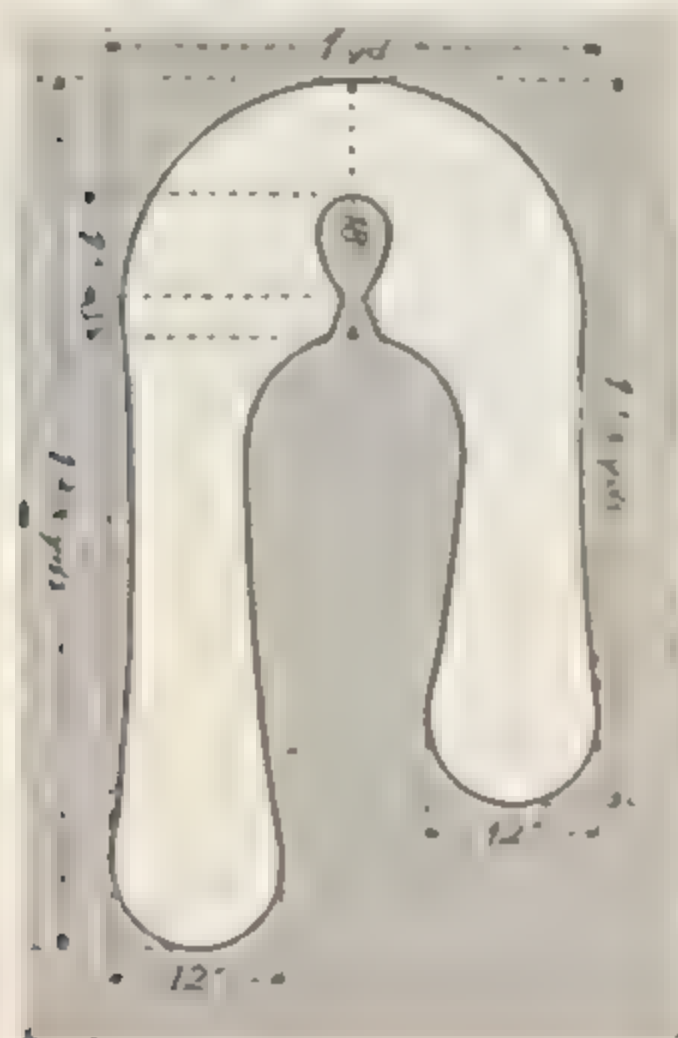
The edges of the scarfs may be picoted, or, if you have the patience, you may hand-roll them or make tiny hems. When there is a seam or a dart, you could have it hemstitched and then cut away to form a picot edge, after which you could hand-whip the edges to secure additional firmness. Or, seams or darts may be stitched very close to the edge and the raw edges whipped with close stitches so that they are slightly on the wrong as well as the right side.

The scarf shown at the left, above, is a bit more complicated than the others, but it is all in one piece and the pattern accompanying it shows how to cut it out. It drapes in that new gilet effect around the waist, and, if made

of velvet, would be just the thing for a little summer evening wrap. Two and a quarter yards of material are required, and the scarf is two-thirds of a yard wide. Gather the underarm seams and stitch together. Stitch up the darts at the neck, and you will have the effect of a kimono-sleeved jacket.

The scarf shown at the right, above, hangs in a point at the front of the bodice, forms little capes over the shoulders, and is meant to be knotted at the base of the back décolletage, where it may be held in place by a clip or hang in loose panels. Only a yard and a quarter of yard-wide material is needed, and there is only one seam to think of.

Below are given the mathematical proportions for the bolero-like scarf on page 60 and the V-shaped one on page 61. These proportions will give you relative dimensions for the others, or, if you are clever with needle and scissors, you may invent all sorts of new ideas of your own. It's really quite a fascinating pastime making scarfs.



• These mathematical proportions are for the scarf on page 60 and that on page 61 and suggest relative proportions for the others

marvellous! new!! effective!!!

INSTANT ODO·RO·NO

*solves every problem
of perspiration control*

1 INSTANT PROTECTION

This amazing new Instant Odorono may be applied to the underarms at *any time* of day or night. It stops perspiration *instantly!* Then your gowns are safe from perspiration damage. And no underarm odor—so repellent to others—can sully your charming freshness!

2 APPLY IT WITH THE NEW INSTANT APPLICATOR

Attached to the cap of the new Instant Odorono bottle is a convenient sanitary sponge applicator. Just a few swift strokes suffice! No need to use cotton! Nothing messy or greasy. Nothing to leave a tell-tale odor of its own. A great advance in the technique of your toilette!

3 NEW QUICK-DRYING FORMULA

Because of its quick-drying formula Instant Odorono becomes one of your simplest dressing table rites. Put it on . . . and before you have paid your usual tribute to beauty with cream, powder and lipstick—it's dry! And you are ready for your frock.

4 ALL THE FAMOUS ODORONO DEPENDABILITY

Depend upon Instant Odorono for 1 to 3 days' complete protection. Do not confuse it with ineffective preparations . . . designed merely to offset odor. Instant Odorono, a liquid, is a deodorant and non-perspirant that keeps the underarm absolutely dry and odorless.



the editor of Vogue is on the air

Every Thursday morning at 11:30 Eastern Daylight Time, over WJZ and associated N. B. C. stations, Mrs. Edna Woolman Chase, the talented Editor-in-Chief of Vogue, will give her advice on what to wear and how to wear it.

Tune in on this Instant Odorono broadcast, and, as you think of your clothes, don't forget that Instant Odorono is the best means of protecting the finest dresses that you own. For where there is perspiration, beware of clothes damage.



FAMILIAR TRAGEDIES #1

THE GENEROUS HOST SPENT . . \$28

SHE RUINED HER GOWN . . . \$69

He took her to dinner and the theatre . . . she was flattered to death to go. She wore the best stitch she had . . . and looked lovely. But the theatre was stuffy, and she perspired under the arms. So her best gown was ruined . . . stained and faded by the acids of perspiration—to say nothing of the offense this perspiration odor gave to her escort. Oh well, and a-lack-a-day! There are plenty of good men in the world . . . but good dresses are notably hard to find. A really smart girl would have used Instant Odorono . . . and saved herself such troubles.

THE ODORONO COMPANY, INCORPORATED, NEW YORK, N. Y.

New package... new cleanliness

There's no handling of the snowy, sterilized cotton inside Bauer & Black's new package, The Cotton Picker. You pull out only what you need—the rest stays clean. A snug-fitting cap protects the exposed wisp against dust when not in use.

The Cotton Picker is now on sale at almost every drug and toiletry counter. Only 25c.



Generous pads of snowy cotton for applying cleansing liquids, astringents and other cosmetics



Smaller pads for patting on powder or deodorants



Pledgets of clean cotton for cleansing baby's eyes, nose and mouth



Tiny wisps for your manicure



BAUER & BLACK

DIVISION OF THE KENDALL COMPANY
Chicago • New York • Toronto

INNOCENCE IN PARIS

(Continued from page 41)

THEY HAVEN'T THE VAGUEST IDEA WHAT THEIR HOSTESS IS TALKING ABOUT WHEN SHE ASKS IF THEY WOULDN'T LIKE A LITTLE VERY OLD FINE

• *Fine* is a special quality of French brandy, usually served as a liqueur. There is *Fine Champagne*, and there is *Fine Bourgogne*. *Fine Champagne* is made from the wine that produces the effervescent beverage of the same name. There is no similarity, to the casual taste, between the two. Cognac is the most prevalent of the French brandies (*eaux-de-vie*) and comes from the district north of Bordeaux.

AND WHAT, THEY WONDER, IS A BOCK?

• A *bock*, much to the surprise of the uninitiated, is a glass of beer half the size of a *demi*. It is usually served in a goblet and also obtainable *blonde* or *brune*.

THEY ASK FOR SHERRY, WITH ALL THE VARIATIONS OF PRONUNCIATION THEIR IMAGINATIONS CAN DEVISE, AND THEY GET A CHERRY BRANDY, EVERY TIME

• The French know Sherry only by its Spanish name "Xeres." They pronounce it *Kerez*. You may, on occasion, procure it by using the Spanish pronunciation, *Hereth*, but "Sherry" means "Cherry" in Paris, and nothing else—except at one precocious restaurant, anxious to please Americans, where you get Sherry even when it's Cherry Brandy you want—much to the annoyance of the French clientele.

THEY ARE APT TO ADHERE TOO RIGOROUSLY TO THE SOUND PRINCIPLES OF THE TEN PER CENT. TIP

• Americans have been scolded so roundly for being a nation of ostentatious tippers that they have gone to the other extreme and are now apt to underdo the thing. Ten per cent., in a restaurant, amounts to a service charge, as obligatory as though it were included in the bill. If you want to show your appreciation of good service, tip a little more. Twelve per cent. is about right; fifteen is usually too much. And if two drinks, at a café, come to nine francs, give the boy a two-franc tip.

THEY ARE STARTLED TO SEE TOOTHPICKS ON THE DINNER-TABLES OF SOME OF THE BEST FRENCH HOMES

• Toothpicks are as essential an accessory of the smart French dinner-table as the menu, which is written out on a silver-framed white slate or on a card. You wield them with deft and discreet assurance.

THEY WAIT FOR THE HOSTESS TO PICK UP HER SPOON BEFORE BEGINNING THEIR SOUP

• This American habit is apt to puzzle the considerate French hostess. Is it that they do not like the soup, that they would rather have something else? While the courtesy of a slight delay is understood, the American's pointed refusal to begin until the hostess starts puts the whole table out.

THEY DON'T REALIZE THAT LEAVING FOOD ON THEIR PLATES IS AN INSULT TO THE FRENCH COOK

• If you leave half of your dessert uneaten, the French cook will be reduced

to the verge of tears and threaten to leave. "But what, madame," she will disconsolately wail, "what was the matter with the *tarte*?"

THEY ASK FOR A DEMI-TASSE

• The garçon won't know what you are talking about if you ask for a *demi-tasse*. The term, in France, doesn't exist. If you want a small cup of black coffee, ask for *un café*.

THEY EXPECT TO WALK RIGHT INTO ANY GREAT MAISON DE COUTURE

• The great French dressmaking houses are built up on the traditions of seclusion and hauteur. Their doors are not open to any casual passer-by. You may get in; and you may, quite unceremoniously, be turned away. All that is necessary to ensure a whole-hearted welcome is the name of a friend who is a client of the house and the name of her *vendeuse*. Failing a friend who goes to a house on which you have set your heart, get your bank or a travel agency to vouch for your character, finances, and general seriousness of purpose. And enter in with a proper appreciation of the privilege that is yours in seeing, at first hand, the original creations of the French *couture*.

THEY ASK FOR CHIFFON, AND THEY ARE GIVEN A RAG

• If you want what we call *chiffon*, ask for *mousseline de soie*.

THEY PRESUME THAT ANYTHING THAT COMES FROM PARIS IS SMART

• Granted that the smartest things in the world come from Paris, the smarter they are, the more difficult they are to find. They are tucked away, often enough, up long flights of stairs, behind closed doors. Don't blame Paris because you wander into the shop of some little milliner who has a show-window on the street and come out with a hat that makes you look a fright. You can find nearly as ugly things in Paris (not quite) as there are in any other city in the world.

THEY BELIEVE THAT THE FOLIES-BERGÈRE IS A TYPICAL FRENCH SHOW

• The Folies-Bergère is an excellent tourist show. One of the best. The French enjoy it thoroughly, on occasion, too. But the show really dear to their hearts and indigenous to the soil is found in the old *Chansonnières*. In these little music-halls, tucked away in Montmartre, that inimitable French spirit is conveyed entirely through song and story. Half the jokes are political innuendos and practically impossible for a foreigner to comprehend. But it's amusing to watch the enjoyment of the French.

IT IS A GREAT SURPRISE FOR THEM TO FIND THAT PARIS GOES TO BED AT TEN

• Except for the theatres and night-clubs, pretty well concentrated in Montmartre, this City of Light closes up, after dinner, like a clam. If you go to call on a friend who lives in some mediæval fortress, you'll only get in by waking up the concierge with a din of bell-ropes (Continued on page 82)

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WITHOUT BENEFIT OF ARCHITECT

(Continued from page 55)

sections, and the ready-cut. These last are not put together at all. The timber is simply cut at the factory, and the consequent saving on labour is tremendous. Any local contractor can build these ready-cut houses for you. Some of the smaller of the sectional houses you can put up yourself. The foundations are not included in the cost, but the makers furnish the plans for them, which native talent can follow very easily.

Although the cottages are based on the mass-production idea, in reality, no two of them are exactly alike. You are given a choice of architectural styles. There are many variations that you can work out yourself on the central theme. You can have one room or many. You can have ceilings or look right up to the crisscross rafters. You can have the inside walls sized and painted or hung with your own wallpaper, order a porch with or without lattice, have bookcases or not as you prefer, and, if you want your own architect to add a few additional touches, the manufacturer will work in conjunction with him. Mrs. Egerton Winthrop has built a little Bossert

house in her place on Long Island for her grandchildren and made it enchanting with bright green shutters, geraniums in the little window-boxes, and standard geranium-trees on each side of the front door. Mrs. Marshall Clark's ready-cut Sears, Roebuck house is nestled on a hillside and almost entirely screened by flowering vines and hedged gardens. It has been there eleven years. Hodgson makes a good beach cabaña that would look very nice at the end of a swimming pool. Pope and Cottle put up charming little cottages, especially in the Boston region. They have one of the best camp houses in the world, stained, with green shutters and a rough, comfortable charm. Sears, Roebuck have developed this ready-made idea to the point of establishing a Home Service Division that will design houses for you according to your specifications, so that you can have, without benefit of architect, a house as individual and beautifully constructed as their replica of Mount Vernon, now interesting the Great French Empire as it troops through the Colonial Exposition in Paris.

INNOCENCE IN PARIS

(Continued from page 80)

and giving your name and explaining whom you have come to see. At eleven-thirty, you will creep stealthily down long, dark stairs, clinging to a fabulously beautiful old balustrade; wake up the concierge, provided you can find the bell in the courtyard; and when the door swings open, make a dash for the open, fearful that it will clang before you escape.

THEY NEVER MANAGE TO FIND THE RIGHT FLOOR

- The first floor in Paris is the *rez-de-chaussée*. After that, you may or may not strike an *entresol*. The first floor, therefore, begins at what we think of as the second or the third. Americans never do get this straight and waste time running up and down stairs.

SOMETIMES THEY PUT THEIR CALLING-CARD ON THE OUTSIDE OF THEIR APARTMENT DOOR

- Putting your calling-card on the outer door of your apartment is one of the things that is not done in France by the French. You let your guests derive their directions from the concierge and find you, eventually, if they can.

THEY ARE UNAWARE OF THE IMPORTANCE OF THE CIRCUS IN INTELLECTUAL AND SOCIAL FRENCH LIFE

- To the Frenchman, the circus is Life and Art. Go to the French theatre or not, as you like, but don't go away without seeing the Cirque Medrano or the Fratellini's new show. There are nightly performances practically all the year around. It's fun to go on a Thursday afternoon and see the French children being amused. Thursday is Saturday, to the French child.

THEY START OFF BOLDLY ENOUGH WITH A FRENCH WORD AND LET IT DIE INTO OBLIVION AT THE END

- Theoretically, unaccented French words travel right along on the same plane until the very end. Actually, you give them an extra push on the last syllable to get them across. You won't get anywhere if you tell your taxi driver to take you to the *rue de Berri*. Tell him to go to the *rue de Ber ree*; to the *rue de Ree vo lee*. And if you pronounce *rue* like *roo*, he will think you are talking about a "wheel" and land you, perhaps, at the Moulin Rouge.

THE FRENCH USE OF TITLES IS SOMETHING THEY FIND EXTREMELY DIFFICULT TO UNDERSTAND

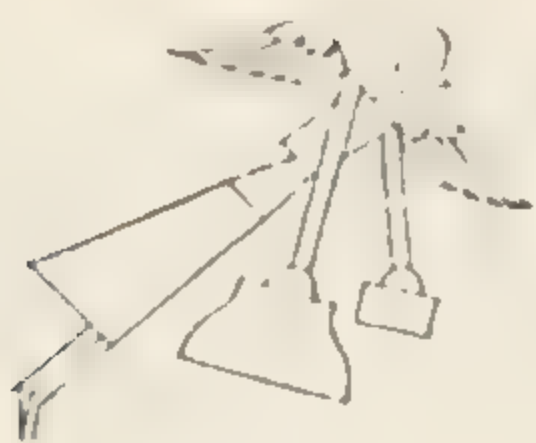
- English, Spanish, Italian, and German titles may be used as freely as you like. French titles should be used meticulously in introductions, in an envelope address, in any formality of that sort. In referring to the Comtesse de Crécy, you speak of her as Madame de Crécy: "Madame de Crécy told me that." In speaking to her, you address her as Madame: "Are you going to Majorca, this summer, Madame?"

THEY ARE NOT SUFFICIENTLY MINDFUL OF THE FACT THAT THE PLACE FOR A LADY, IN A MOTOR OR TAXI, IS AT THE GENTLEMAN'S RIGHT

- This is a convention that all well-brought-up Europeans scrupulously observe. And where there is no question of fending off the traffic, as in a narrow street, the girl walks on the man's right.

BUT, THEN, BEING AMERICANS, MOST ECCENTRICITIES ARE FORGIVEN THEM





MEET THE MODE-TO-BE



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VOGUE

KNOWING THE ROPES IN SWEDEN

(Continued from page 57)

ferries hardly seem like the boats bearing the same name which ply around New York harbour. Here are ferries de luxe, with several restaurants and bars, steamer chairs, and even a writing-room fitted with chintz-covered furniture, lamps, and flower-boxes. The porter will call you about seven in the morning, and your first glimpses of the city tell you that you're in for something different and fascinating.

STOCKHOLM BLUES

When I think of Stockholm, I think of blue. During the short summer, the sky is invariably blue, and, consequently, the water, which you see at every turn and vista. The trolleys are painted sky-blue, and this favourite colour also is used in the dining-cars of trains and on many buildings. The Swedes love their blue-and-yellow flag, and you see it flying from buildings and even from the trolleys. There are four little flags on the top of each car, all of which adds to the cheerful, gay atmosphere of Stockholm. The streets are filled with men in blue uniforms—that of the sailors dark in colour, and that of the Army a lighter blue. Last, but not least, the flash of healthy blue eyes that you see everywhere adds the finishing touch to Stockholm's "Rhapsody in Blue." If George Gershwin wants to write another, he could get no better inspiration than by visiting Sweden.

I shall assume you're not going to do Sweden with a Baedeker under your arm, but that you're out for a good time. Here, then, are some hints for your program. In the first place, get yourself settled at the Grand Hotel, one of the most comfortable and best-run hostleries in the world. Better book ahead, because it is usually crowded. I hope you are lucky enough to have a front room that overlooks the water-front. With the exception of the Ritz at Budapest, which has the pageant of the Danube to amuse its front-room guests, I don't know where you will find such a fascinating view as greets you from the Grand Hotel in Stockholm. The rooms are comfortably furnished, and the staff is most solicitous of your comfort. After your breakfast tray has been brought by the waiter, a majordomo drops in to see if everything is satisfactory. Unlike many hotels which make a gesture—and nothing more—of the "no tip" policy, here a notice in your room reads, "Please don't attempt to tip a servant as it will be so embarrassing for him to refuse."

Now for the restaurants—and remember that eating and drinking are the favourite sports of Sweden. Incidentally, the Swedes have the liquor problem beautifully solved. They realize that liquor's chief harm (and by liquor they mean hard drinks or "spirits") lies in taking them on an empty stomach. I won't go into the complicated rules which regulate the amount of liquor allowed you nor the hours of allotment—but the main point is that you do your chief drinking with your meals.

You must take at least one meal at the Grand Hotel. Not only is the food excellent, but the passing panorama

is not to be surpassed in any restaurant—what with boats coming and going practically at your elbow. There are two glass-enclosed dining-rooms, and legend may reach your ears to the effect that the prices are higher in one than the other, the tourists being guided into the more expensive one. But pay no attention to it—I tried both and found them just the same. You dine late in Stockholm, and, in midsummer, the lovely soft colouring of the northern twilight stays with you for hours. There is dancing at the Grand two nights a week, and, almost next door, there is a night-club, which tries to make itself very mysterious. It is run so much like a speakeasy that it may make you homesick for New York as you try to enter. When you ring the front door-bell, a maître d'hôtel will stick out his head and inspect you, but, when he sees you in evening dress and hears your American voice, he invariably lets you in.

MORE RESTAURANTS

Near the Grand Hotel and adjoining the Opera House is another smart restaurant called, logically, the Operakällören. There are dining-rooms on two different levels, both overlooking the water-front, excellent food, wine, and music, and the evening crowd is exceedingly distinguished. Three other restaurants in Stockholm intrigued me so that I found myself returning again and again. They aren't as smart as some, but they have quantities of that thing so dear to the hearts of American tourists—atmosphere. Ordinary guide-books probably won't tell you about these places, and my luck in tracking them down was due to the fact that, before I left London for Sweden, Peggy Wood introduced me to Greta Garbo's brother (himself a film actor of note in Europe) who gave me names of these three restaurants, admonishing me not to miss them.

Two of the three should be listed together, as they are more or less alike and under the same management—"Brända Tomten" and "Bäckhästen." They are both small and have an intimate atmosphere of culture which you usually find only in the home of an art connoisseur or collector. The place is full of fine old masterpieces, mostly from the Flemish and French schools. There are, also, some interesting Swedish paintings and the works of several of the best-known moderns—right at my elbow, a Monet was hanging. I have never seen restaurants like these two, anywhere. My third pet Stockholm restaurant is the aged and historical "Gyldene Freden," which dates back to the seventeenth century. If you haven't written the name and your Swedish fails you, just say "The Golden Peace," and your driver will know where to take you (most of the taxi men speak a little English). You must take a cab, as the restaurant is in the old part of the town and several miles from your hotel. But you can probably find your way back on foot, and the walk home along the water-front will do you good, after the meal which you will undoubtedly put away. There are several dining-rooms in the restaurant, but the most (Continued on page 86)

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KNOWING THE ROPES IN SWEDEN

(Continued from page 84)

important one is in the cellar—and what a cellar! You go down and down, using a flight of ever-winding stone steps. How the waitresses manage to dash up and down without spilling beer and wine is a mystery.

At nearly every meal, you are given *snapps* and *smörgåsbord* (Swedish hors-d'œuvres), but if you wish variety, you can have it at the Gyldene Freden in a dish which, if you copy it for your Sunday evening suppers, is guaranteed to make you famous. After ordering it several times, I finally discovered the ingredients—it was made of lobster, mussels, caviar, tomatoes, and shredded lettuce, all mixed together with French dressing and a profusion of chives. It was served in a huge pewter bowl within another bowl even larger, the intervening space being filled with cracked ice.

Another restaurant you will like is Mosebacke, in the southern section of Stockholm. Situated on a hill, it gives you an exciting panorama of the city and harbour as you sit at your table on the terrace. Go to the smart Hasselbacken Restaurant some night and afterwards amuse yourself in Stockholm's Tivoli Park, which it adjoins. If you go to the ancient city of Visby on the island of Gotland (I hope you do, as it's well worth the overnight boat trip), be sure to dine in the old-world garden at Burmeister Restaurant.

DON'T MISS THESE

Here are some other places you should visit in Stockholm. Go to a restaurant which is on an island not far from the Grand Hotel (the taxi starter at the hotel will know it as the "island restaurant"). You must reach it by a foot-bridge, and, after your unique entrance, you will discover that the terrace is a delightful place to dine, with the boats of the harbour traffic forming an ever-changing background. One evening, go to Stockholm's Folies-Bergère, at Rolf's Casino. It is quite different from anything else in Europe. At the right of the entrance to the Casino and on Berzelii Square, I found a very nice restaurant for lunch—Berns', by name. For an absurdly small sum, you may have an elaborate assortment of *smörgåsbord* laid out on a centre table in serve-self fashion (which is the usual method in Sweden) for your delight and bewilderment. At night, this rather gaudy café breaks out with myriad coloured lights. A band plays in the band stand, which is built out from the porch, and it's all very gay. Between the acts of the revue at Rolf's Casino, you see many couples—mostly sailors and their girls—listening to Berns' band from the park benches or, more than likely, dancing to it. Have tea (but order coffee—it will be better) some afternoon at Berzelii Terrasse on the same square. The bright blue table-cloths and equally brilliant red china used by this restaurant will delight you as much as the pastries.

If, in Stockholm, you would do as the natives do, you must take a bath every day. No—I'm not speaking of your usual kind. In Stockholm, a bath is spelled with a capital B, and it includes scrubbing, steaming, massaging,

and sun-lamps the like of which you've never experienced. The elaborate and thorough methods of these Stockholm bathing-establishments fascinated me so that I tried a different one each day. It's a good thing to do, too, as the Swedish cuisine is not kind to your stomach, either inside or out. It must be their constant exercising that keeps the Swedes so svelte. They are keen on artificial sunshine in this land of long winters—in my room at the hotel, there was a sign stating that guests might have the free use of a sun-lamp. There is one on each floor, and an old lady (they are all old, those Swedish bath attendants) escorts you to it and watches over you lest you become too well done.

SWEDISH SPORTS

Sweden is keen about sports, and the air is an invigorating combination of northern pine and the salt of the Baltic. If you want golf, there is a good and also a picturesque course near Stockholm, at Saltsjöbaden. This resort, by the way, is a very smart place and is open the year round. There are, also, tennis and riding, as well as excellent bathing and sailing in Stockholm's archipelago. It's only an hour by train from the heart of the city, but the longer ride by boat is a more pleasant and interesting way to reach Saltsjöbaden. If you are in Gothenburg, you might motor north to Strömstad, a beautiful summer resort by the sea, with sailing and plenty of other sports.

In southern Sweden, there are two golf courses which are being more and more patronized by European golfers. One is at Båstad and the other at Falsterbo. Englishmen are discovering how attractive Sweden is for holidays, and, last summer, I noticed several British yachts, at Stockholm, Saltsjöbaden, and also in the harbour at Gothenburg, which is one of the most beautiful in the world. You can rent sailboats or yachts without difficulty in almost any part of Sweden. In the autumn, the hunting attracts sportsmen from all over Europe. The King himself is as keen on it as he is on tennis. Last season, he took King Alfonso into the Swedish wilderness, where they hunted big elk. Swedish royalty are nearly all good sportsmen. Prince Gustav Adolf, like the Prince of Wales, rides his own horses in the races, and you often see him on his favourite mount, "Clan Robert," at the Ulriksdal course near Stockholm.

As for winter sports, you will nearly always find them in the environs of Stockholm, but it's the north of Sweden that guarantees them to you during the winter. You reach resorts such as Åre, called the Saint Moritz of Sweden, overnight from Stockholm on comfortable sleepers, and the hotels there offer you service as excellent as you find at a Swiss resort.

Motoring, too, is delightful in Sweden. The country is full of inns and hotels conducted on the highest standards of quality, both as regards cuisine and lodging. Many of these country hotels are entirely modernized—for instance, the hotels at Hälsingborg in the Swedish château country, Linköping, and Motala in the Swedish lake

KNOWING THE ROPES IN SWEDEN

(Continued from page 86)

district, where, at Grenna, the mansion of an old noble family has been converted into a unique and attractive inn. Further north, there are excellent hotels at Karlstad, in the John Ericsson country, and at Siljansborg, in Dalecarlia, the province where the peasantry still retains in some measure its national costumes—one of the most picturesque and unspoiled spots in Europe.

Although you may have missed the recent Arts and Crafts Exposition in Stockholm, don't let that disappoint you if you're planning to go there next summer. The most interesting things which I saw, in modern pewter, glass, and textiles, were not in the displays at the Exposition—they were in the shops. The same things, with new additions, will be waiting to delight you at these same places. If you're interested in pewter, I suggest that you go to a shop called Svenskt Tenn. If you want to shop quickly and conveniently, all at one place, go to Stockholm's famous department store, Nordiska Kompaniet. This shop sells all kinds of merchandise, and, like Wanamaker's, maintains a department where *objets d'art* of

the best sort are sold. If you need articles for your sports outfit, the Nordiska Kompaniet can supply you with smart things. As you enter the store, you will see a booth with a group of interpreters, any one of whom will accompany you and help you on your shopping tour. I suggest that you ask for a delightful Russian, who, aside from being an exceedingly clever and intelligent woman, is a popular member of Stockholm society. She is Baroness Victoria von Fehleisen, who, after a tragic time during the Revolution, which included a long servitude in prison, escaped from Russia and went to Stockholm. She can be of great help to you in giving advice, not only about interesting things of the Nordiska Kompaniet, but about Stockholm in general. The interpreters wear a string of tiny flags denoting how many and what languages they speak, and Baroness von Fehleisen's exceptionally long row includes both the British and the American. So, you see, this cordial northern city, prepared for everything, can even talk to you "in American."

BOTANICAL CHIC

(Continued from page 51)

and doubling the eternal romance of violets by this imaginative arrangement. The Comtesse de Robilant pinned pink water-lilies against the décolletage of a white organdie dress, with an effect as unstudied as the dripping wreaths of a water dryad. Mrs. George Baker wears two magnificent white orchids on her black chiffon evening dresses. These arrangements have none of the silver-ribbon, green-tinfoil quality of formal flowers, they are the delicious garlands of a princess in a fairy-book.

PERSONALITY AND FLOWERS

They are new flowers worn in new ways to show new facets and new charms to the wearer's personality. A woman whose innate femininity is one of her great drawing-cards, doubles its potency by the wistful wearing of a bunch of violets and yellow primroses. A young girl, whose dark allure and slimness are enchanting, increased their magic one night at the Casino with a loop of blackish red carnations around her shoulders.

Débutantes, of course, cash in heavily on the winnings in this flower game. Imagine the glamour of a little débutante in white tulle standing at the head of the stairs at the Ritz holding a large, round cluster of gardenias, with little green, but much waxy white showing. It is hardly fair to the young men for a black-haired child at her first party to match her flushed cheeks with a garland of pink roses. Next day, she motors out to the country with a bunch of red, white, and blue wild flowers pinned to her coat. One young girl pinned dark, heavy violets to her mauve-blue dress, brushed the light curls back of her ears, and achieved an allure usually

won only after years of mistaken orchids pinned too luxuriously to frail and wilting chiffon.

When one travels, a new and native flower presents itself at each stop to be adapted to wearing. Perhaps you will clip gentians to your belt in Switzerland when you go down to dinner. In Venice in September, you may stop for a cocktail at Florian's in the Square, wearing cyclamen or mountain violets bought from the familiar old flower woman, whose ears are pierced with gold arrows. Perhaps at your house in the country, you will try experiments with the garden flowers. Who knows but with the same success that Lady Lavery had with how many young men when she put purple petunias in that immortal reddish hair?

THE GIRL AND THE JOB

Clearly, here is a new job for some bright girl. In a florist's shop, she could be a flower stylist. Knowing the city's prettiest and thus oftenest bunched girls, she could keep a file of their preferences in flowers, thus helping helpless young men who hoped, but feared to send votive offerings. She would take orders from such young men for "something she'd like" and then call up the lady in question and ask what she was wearing upon the psychological night and design accordingly. She would temper the stiffness and eliminate the ribboning of the florist's pieces and urge them to make garlands, wreathes, and delicate clusters. It would be a good job, and she would have rather particularly good fun filling it. Vogue offers this idea free to any girl bright enough to sell the notion to some smart florist.

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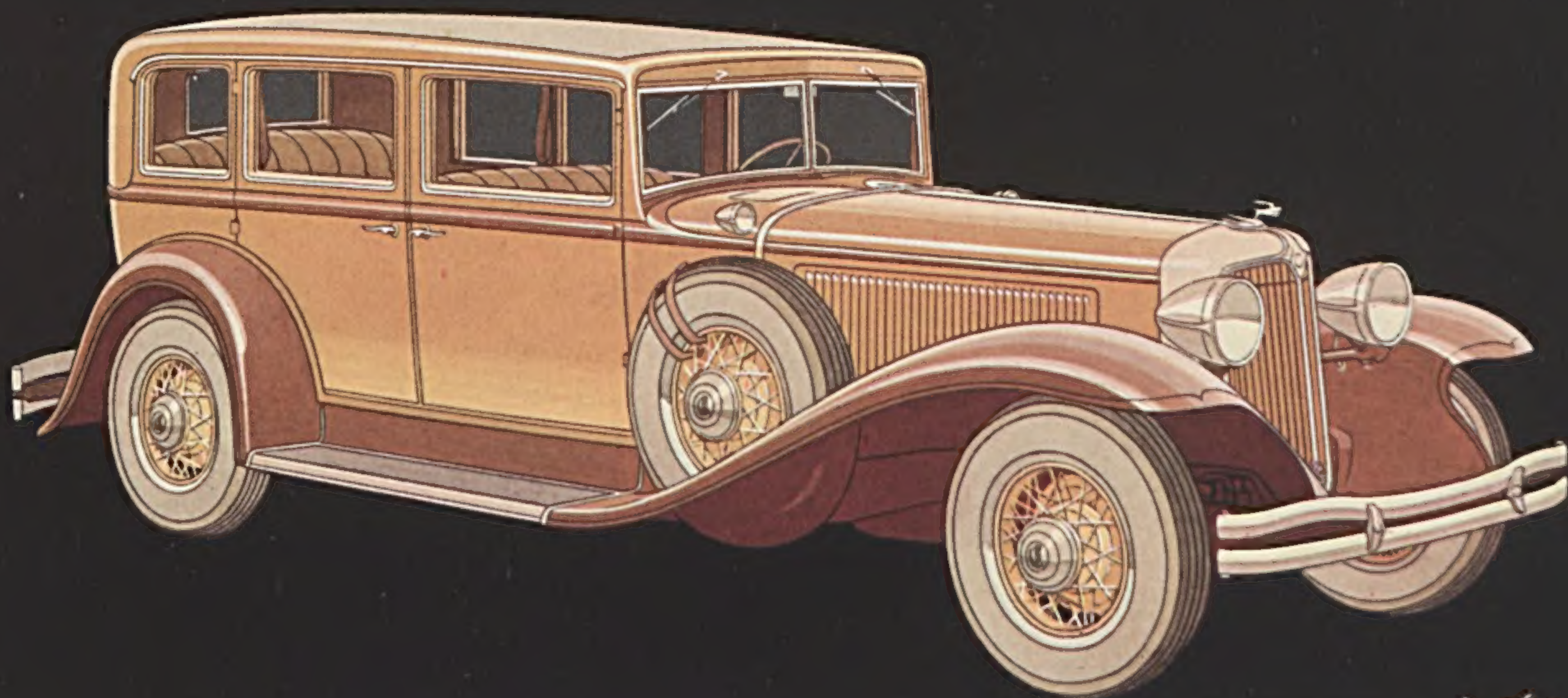
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